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THE GODDESS WITHIN AND BEYOND THE THREE CITIES:
Śākta Tantra and the Paradox of Power in Nepāla-Maṇḍala

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by

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DEDICATION

For Sarita, the little brook,

who flowed into our lives

and transformed us completely.

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ABSTRACT

The Goddess Within and Beyond the Three Cities: Śākta Tantra and the Paradox of Power in Nepāla-Maṇḍala

In this study I adopt the thematic of "power" as a heuristic tool for interpreting the dyadic nature of Nepalese Śrī Vidyā Śākta Tantra: (1) its esoteric function as a technology for harnessing the ontological power of the Goddess; and (2) its exoteric function as a public discourse intimately linked to sociopolitical productions of power that serve to incorporate, accommodate, and hierarchize the numerous religious, social, and ethnic communities of Nepal. My study seeks to map both the esoteric and the exoteric aspects of the discourse of power in Nepāla-Maṇḍala. Chapter 1 examines Śrī Vidyā ontology and cosmology, with particular attention to the macrocosmic, microcosmic, and mesocosmic forms in which the divine consciousness-power of the Goddess becomes embodied. Chapter 2 focuses on an analysis of Tantric *sādhana* and the manner in which various mystico-erotic and yogic practices function as technologies of power aimed at harnessing, manipulating, and channeling bodily energies for the sake of both worldly empowerment and liberation. Chapter 3 examines Nepalese constructions of space as instantiations of divine power, in which the *maṇḍala*—and more specifically the Śrī Yantra--functions as a template that reduplicates itself on multiple levels: in the geopolitical landscape of the entire country, in the layout of the Kathmandu Valley as a whole, in the design of the three most important cities in the valley, and in the structures of the temples in those cities. Chapter 4 investigates the sociopolitical ramifications of the discourse of power as evidenced in the historical interconnections among Nepalese royal lineages, Śākta Tantric traditions, and the institution of the Kumārī, the virgin Goddess.

CONTENTS

ABBREVIATIONS

AR	*Artharatnāvalī*
ĪP	*Īśvarapratyabhijñā-Kārikā*
ĪPv	*Īśvarapratyabhijñā-Vimarśinī*
KKV	*Kāmakalāvilāsa*
KSTS	Kashmir Series of Texts and Studies
LSN	*Lalitāsahasranāma*
MāVi	Mālinīvijayottaram
MAR	*Madrāsī Artharatnāvalī*
MBh	Mahābhārata
NNA	Nepal National Archives, Kathmandu, Nepal
NṢA	Nityāṣoḍaśikārṇava
PrS	Prapañcasāra-Tantra
PS	*Paramārthasāra*
PTlv	*Parātīśikālaghuvṛtti*
PTV	*Parātrīśkāvivaraṇa*
PrHṛ	*Pratyabhijñāhṛdayam*
RV	Ṛg-Veda
ṚjV	*Ṛju-vimarśinī*
SaṃPa	*Saṃketa-Paddati*
SāPa	*Sāmbapañcaśikā*
SiPā	*Siddhanāthapāda*
SL	*Saundaryalaharī*
SpKā	*Spanda-Kārikā*
ŚSū	Śivasūtra
ŚTH	*Śrī Tantra-Hṛdgahvara*
SvT	Svacchanda-Tantra
ŚvU	*Śvetaśvatara-Upaniṣad*
TĀ	*Tantrāloka*
TaiĀ	*Taitirīya-Āraṇyaka*
TaiS	Taitirīya-Saṃhitā
TaiU	*Taitirīya-Upaniṣad*
TS	*Tantrasāra*
VB	Vijñānabhairava
YoVā	*Yogavāśiṣṭham*

INTRODUCTION

Tracking the Stories of Devī

My tracking of the stories of Devī, the Goddess, has involved an extensive examination of the esoteric ideologies and practices of Nepalese Hindu Tantra, which have their roots in the antinomian power-centered rites of the Kula and Yoginī traditions of seventh- and eighth-century India. Textual, epigraphic, and oral sources indicate that beginning as early as the eighth century, Nepalese kings from each of the three major dynastic lineages—Licchavi (ca. fourth to ninth century), Malla (1200-1769), and Sah (1769-present)—appropriated a variety of ideologies and practices that were brought to Nepal from India, including not only Kula and Yoginī traditions but also Nātha, Bhairava, Śaiva, and Śākta traditions. By the eleventh century these older traditions had begun to coalesce in the high forms of Hindu Tantra that were institutionalized as the elite Tantric traditions of Nepal: the Śrī Vidyā, Kālī, Kubjikā, Guhyeśvarī, Siddhi Lakṣmi, and Taleju schools.

By the twelfth century Śrī Vidyā had established itself at the heart of Nepal's Sarvāmnāya system, which at this point was in its incipient stages. The term *āmnaya* encompasses a polysemantic field that lends itself to a diversity of translations, including "transmission," "sacred tradition," "sacred text," "family or national custom," "instruction," and "family."[1] The contemporary Nepalese Sarvāmnāya system represents itself as the culminating synthesis of all (*sarva*) the transmissions (*āmnāyas*), all the traditions preserved by clans (*kulas*) of practitioners united through

the seminal wisdom of Tantric adepts. In particular, the Sarvāmnāya system incorporates the six streams of Āgamic revelation, or six transmission schools (*ṣaḍ-āmnāyas*): the eastern (Purvāmnaya), southern (Dakṣiṇāmnāya), western (Paścimāmnāya), northern (Uttarāmnāya), lower (Adhāmnāya), and upper (Urdhvāmnāya) transmissions. In the esoteric interpretation of the Sarvāmnāya system, each of the six *amnayas* is associated with a particular goddess, who in turn is correlated with one of the six *cakras*, or energy centers, in the subtle physiology. The Sarvamnaya path involves sequential initiation, stage by stage, in each of the six transmission schools in order to awaken the *kuṇḍalinī-śakti*, the serpentine power at the base of the spine, and activate in turn each of the *cakras* along with the corresponding goddesses who are mistresses of the *cakras* (*cakreśvarī*). The final stage of the Sarvāmnāya path involves initiation into the upper transmission school (Urdhvāmnāya), which is associated with Tripurasundarī, the supreme Goddess of the Śrī Vidyā *kula*. Through this final initiation the *ajñā-cakra*, situated between the eyebrows, is activated, and the *kuṇḍalinī-śakti* rises up to the *sahasrara-cakra* at the crown of the head, culminating in a state of full enlightenment in which the Tantric practitioner (*sādhaka*) realizes his or her identity with Tripurasundarī, "the beautiful Goddess of the three cities."

Although the Sarvāmnāya thus establishes a hierarchy of goddesses, with Tripurasundarī at the apex of the system, at the same time the tradition emphasizes that in the final analysis all of these goddesses are simply different manifestations of the one Great Goddess, Mahadevī. Text after text admonishes the Tantric *sādhaka* to remember that Tripurasundarī, Kālī, Kubjika, and Taleju are but different epithets used to describe the one supreme Goddess who manifests herself in the relative world of

name and form while remaining unmanifest, transcendent, and formless in her essential nature.[2] The Sarvāmnāya system actualizes this theological perspective through technologies of ritual empowerment that train the *sādhaka* to transform his or her body into a conduit through which each of the multiple forms of the Goddess is awakened and united in the encompassing totality of Tripurasundarī, who remains transcendent as the mistress of the highest *cakras*. Furthermore, the Sarvāmnāya tradition trains the *sādhaka* to view the numerous goddess temples of the Kathmandu Valley as *śākta-pīṭhas*, "power-seats" of the Goddess, which correspond to the *cakras*, the seats of power within the subtle physiology. Rooted in the theological and ritual traditions of the Āgamas, the Sarvāmnāya system represents geospatial landscapes as mirror images of the interior spaces encountered by the *sādhaka* in his or her journey to the summit of the subtle physiology. Whether journeying within or journeying without, all paths converge in the singular realization that there is only one reality: the supreme Goddess, whom Śrī Vidyā Tantrikas call Tripurasundari.

The Discourse of Power in Nepāla-Maṇḍala

Although the term *Tantra* is generally understood as embracing a complex array of esoteric traditions, in Nepal Hindu Tantra assumes a dual nature as a system of esoteric ideologies and practices and a system of sociopolitical ideologies and practices. In this study I adopt the thematic of "power" as a heuristic tool for interpreting what I term the dyadic nature of Nepalese Śrī Vidyā Śākta Tantra: (1) its esoteric function as a technology for harnessing the ontological power of the Goddess, and (2) its exoteric function as a public discourse intimately linked to

sociopolitical productions of power that serve to incorporate, accommodate, and hierarchize the numerous religious, social, and ethnic communities of Nepal. Following Sam Gill's lead, we can term these two aspects the "theo-contingent" and "anthropo-contingent" dimensions of power, respectively.[3]

My study will be concerned to map both of these aspects of the discourse of power in an attempt to illumine the ways in which Nepalese Śrī Vidyā Śākta Tantra—in keeping with the etymological roots of the term *Tantra*, which derives from the root *tan*, "to weave"—interweaves individuals not only with the Absolute-that-is-Godhead, but also with the absolute-that-is-society. Nepalese Śrī Vidyās Tantra interweaves individuals with the fabric of the Godhead through the complex system of ritual and yogic practices that constitute Tantric *sādhana*, while it interweaves individuals with the fabric of society through a variety of social, cultural, and political structures, such as rituals of state, national festivals, city layouts, and royal patronage of temples. Through these esoteric and exoteric systems of practices, the discourse of power is inscribed on the bodies of Tantric practitioners as well as on the bodies of the broader Nepalese populace who have internalized the Tantra-suffused sociocultural taxonomies of Nepāla-Maṇḍala.

In Nepalese Śrī Vidyā Tantra, the ultimate source of all power is Tripurasundari, who is celebrated as Parāśakti, the supreme Goddess whose nature is *sakti*, "power, energy." All powers arise from Tripurasundarī, who is *ananta-sakti*, "replete with infinite powers."[4] Tripurasundarī is revered by Śrī Vidyā Tāntrikas as that divine consciousness-power, *cit-śakti*, which reverberates on all levels of reality. As the dual connotation of her name indicates, Tripurasundarī operates simultaneously as a transcendent principle—"the beautiful Goddess beyond the three cities" [5]—and as

an immanent principle—"the beautiful Goddess within the three cities."[6] In her transcendent nature as Parāśakti, Tripurasundarī is beyond the realm of name and form and pulsates in her essential nature as the plenitude of being-consciousness-bliss (*sat-cit-ānanda*). By means of her *visarga-śakti* ("emissional power"), Tripurasundari becomes immanent and projects the universe as the manifest form of divine consciousness-power in which she herself becomes embodied.

In Śrī Vidyā Śākta Tantra the divine consciousness-power of Tripurasundarī, Parāśakti, is described as assuming multiple forms on the macrocosmic, microcosmic, and mesocosmic planes of existence.[7] On the macrocosmic level, Parāśakti becomes embodied in the manifest universe of name and form through the process of cosmogenesis. On the microcosmic level, Parāśakti becomes instantiated in the human subtle physiology as the *kuṇḍalinī-śakti*, the serpentine power that, when awakened, transforms the *sādhaka* into an enlightened Siddha ("perfected one"). On the mesocosmic level, Parāśakti finds expression in a number of intermediate structures that mediate between the macrocosm and the microcosm. Three of these mesocosmic embodiments of Tripurasundarī—the iconic image used in ritual worship (*pūjā*); the Śrī Vidyā *mantra*; and the aniconic geometric representation, the Śrī Yantra—serve as Devīces in Tantric *sādhana* and are celebrated by Nepalese Śrī Vidyā Tāntrikas as the "triadic form of power (*śakti-trimūrti*)."[8] According to Nepalese Śrī Vidyā Tantra, the mesocosmic manifestations of Parāśākti also include her instantiation in the complex of social, cultural, and political structures that constitute Nepāla-Maṇḍāla.

As mentioned earlier, the esoteric ideologies and practices of Tantra have been adopted by Nepal's dynastic heads since at least the eighth century as the *modus*

operandi for both personal liberation and state government. Nepal's mythico-historical chronicles, the *Gopālarājvaṃśāvalī*, report that a king's capacity to rule is directly proportional to his attainment as a *sādhaka*, a Tantric adept. Thus, the harnessing of power within the king's body through the technologies of Tantric practice translates directly into the sociopolitical sphere. The geopolitical landscape of Nepal is envisioned in this context as a *maṇḍala*, with temples and *śākta-pīṭhas* strategically constructed throughout the Kathmandu Valley in order to channel the divine power through and beyond the king's body into his extended body, the body politic. Powerful Nepalese kings, such as the eighteenth-century Pṛthivī Nārāyan Śāh, thus understood their royal authority over the body politic to be a direct reflection of their ability to govern and harness the divine energies within their own body. The divine power cultivated within the king's body was understood as translating directly into those sociopolitical forces that maintain order within Nepāla-Maṇḍala.

Tantric ideology provides an overarching sociopolitical framework in contemporary Nepal that weaves together the nation's disparate parts into one Tantra-suffused *maṇḍala* that informs the various facets of Nepalese society and culture—whether the rituals of the king, the design of cities, the classifications of caste and ethnicity, occupational divisions, or the daily ritual and social practices of Nepalese citizens.[9] The current king, Śrī Pañc Mahārāj Bīrendra Śāh Deva, is an initiate of Śrī Vidyā Śākta Tantra; the country's major national festival, Dasein, is nothing less than a fifteen-day observance of Tantric rituals; Nepal's three major cities—Bhaktapur, Kathmandu, and Patan—are considered mesocosmic representations of Tantric *yantras*; the major temples are Tantric and are constructed as three-dimensional *maṇḍalas*; Nepalese coins carry Tantric symbols; and practitioners

from the entire Indian subcontinent visit Nepal to engage in the self-proclaimed liberating practices of Tantric yoga. In sum, Tantra is a ubiquitous ideological and ritual system in Nepal that informs both private and public practice in the pursuit of both spiritual and sociopolitical power.

Situated at the center of Nepāla-Maṇḍala, the king governs his empire as a servant of the supreme Goddess, Tripurasundarī.[10] King Bīrendra, as an initiate of Śrī Vidyā Tantra, is a devotee of the Goddess and receives her divine blessings (*prasāda*) daily at the Paśupatināth temple in Deopatan, on the outskirts of Kathmandu. On one day each year the king of Nepal visits the Goddess in her embodied form as a young virgin, the Kumārī, who is considered the living instantiation of the divine consciousness-power. The king must receive the blessings of the Kumārī as a divine ratification of both his political sovereignty and his spiritual attainments. For many Nepalese citizens, the institution of the Kumārī is evidence that the "horizontal" power of earthly rulership derives from a "vertical" source—that is, from the Goddess herself, Parāśakti, who, while remaining transcendent in her essential nature, assumes the manifest form of a living virgin in order to extend her divine power to the king and, through him, to all of Nepāla-Maṇḍala. It is the Goddess who invigorates Nepāla-Maṇḍala by showering her blessings on the nation's ruler and infusing her power throughout the geopolitical landscape in the structures of its cities, temples, and *śākta-pīṭhas*.

This study will seek to map both the esoteric and the exoteric configurations of power in Nepāla-Maṇḍala. Chapter 1 will examine Śrī Vidyā ontology and cosmology, with particular attention to the macrocosmic, microcosmic, and mesocosmic forms through which the divine consciousness-power manifests.

Chapter 2 will focus on an analysis of Tantric *sādhana* and the manner in which various mystico-erotic and yogic practices function as technologies of power aimed at harnessing, manipulating, and channeling bodily energies for the sake of both worldly empowerment and liberation. Chapter 3 will examine Nepalese constructions of space as instantiations of divine power, in which the *maṇḍala*—and more specifically the Śrī Yantra—functions as a template that reduplicates itself on multiple levels: in the geopolitical landscape of the entire country, in the layout of the Kathmandu Valley as a whole, in the design of the three most important cities in the valley, and in the structures of the temples in those cities. Chapter 4 will investigate the sociopolitical ramifications of the discourse of power as evidenced in the historical interconnections among Nepalese royal lineages, Śākta Tantric traditions, and the institution of the Kumārī. In the course of our investigations of Nepalese Śrī Vidyā Śākta Tantra, we will grapple with a number of pivotal categories that have been theorized by scholars in the human sciences—including the categories of power, place, body, and ritual—in order to illuminate the paradox of power that reverberates at the heart of Nepāla-Maṇḍala.

The Textual Track

My study combines historical investigations, textual translations and analyses, archival research, and ethnographic research in an attempt to illuminate the multileveled configurations of the discourse of power in Nepāla-Maṇḍala.

The textual phase of my study draws on the authoritative texts of the Trika Kaula Śaiva and Śrī Vidyā Śākta traditions. A significant portion of my textual

analysis focuses on a single Śrī Vidyā text: the Nityāṣoḍaśikārṇava, which I translated during my field research in Nepal under the guidance of Sthanesvar Timalsina, an Assistant Professor of Sanskrit and Tantra at Valmiki Sanskrit Campus, who is a Parbatiyā Brahmin initiated in Śrī Vidyā Śākta Tantra. The Nityāṣoḍaśikārṇava together with the Yoginīhṛdaya constitute the Vāmakeśvara-Tantra, which is the root scripture (*mūlāgama*) for Nepalese practitioners of Śrī Vidyā Śākta Tantra. The name of this text combines three Sanskrit terms—*nityā*, *ṣoḍaśika*, and *arṇava*—and may be translated either as "The Ocean (*arṇava*) of the Sixteen (*ṣoḍaśika*) Eternal Goddesses (*nityā*)" or as "The Sixteen (*ṣoḍaśika*) Waves (*arṇava*) of the Eternal Goddess (Nityā)." The first translation points to the text's connection with an older Yoginī Kaula cult that centered on the worship of sixteen goddesses associated with the phases of the moon. The second translation points to the later non-dual interpretation of the text by Tantric exegetes who identify Tripurasundarī as the one supreme "eternal Goddess" who gives rise to the sixteen deities that constitute the phenomenal world. This shift from a group of deities to a singular divinity reflects an historical shift from the older forms of Kaula Tantra to the later sanitized forms of high Hindu Tantra found in the Trika Kaula Śaiva traditions of Kashmir—particularly as expounded by the great Śaiva theologian Abhinavagupta (ca. 975-1025)—and in Śrī Vidyā Śākta traditions.[11]

While none of the Śrī Vidyā manuscripts at Nepal's National Archives are older than the eleventh century, there is evidence to suggest that the Nityāṣoḍaśikārṇa derives from an earlier date. Abhinavagupta mentions a Nityā-Tantra in his writings, which Divakar Acarya, Assistant Professor of Sanskrit and Tantra at Valmiki Sanskrit Campus, suggests is a reference to the Nityāṣoḍaśikārṇava.[12] Sthanesvar

posits the eighth century as the date of the text's origin—a date that is also suggested by Douglas Brooks.[13] While we have no Nepalese manuscripts from such an early date, Nityāṣoḍaśikārṇava manuscripts from as early as the eleventh century present us with a fully developed system of theological and liturgical speculation. By the thirteenth century this core text had received commentaries from three major Tantric exegetes: the *Vāmakeśvarīmata-Vivaraṇa* of Jayaratha (twelfth century), the *Artharatnāvalī* of Vidyānanda (twelfth century), and the *Ṛjuvimarśinī* of Śivānanda (thirteenth century).[14]

The textual phase of my work in Nepal also included archival research at Nepal's National Archives, in which I examined the colophons of several hundred Śrī Vidyā ritual texts (*paddhatis*) and Tantras as part of my investigations of the historical development of the tradition and the nature and extent of its canon.[15]

The Ethnographic Track

My textual and archival research were complemented by my ethnographic research in Nepal from February 1997 to January 1998, during which I worked extensively with local scholars, pandits, and practitioners. During my field studies at the major sites of Śrī Vidyā worship throughout the Kathmandu Valley and outlying areas, contemporary practitioners shared with me at length the oral traditions of interpretation of Śrī Vidyā teachings and practices that they had received from their respective lineages. At each of these sites I encountered local exponents of esoteric traditions making the radical claim that the ritual technologies of Tantra have the power to transform human beings into the Godhead.

"The Śrī Vidyā tradition transcends and fuses together all levels of reality." With these words Sthanesvar finished pouring my tea, and we commenced our translation of the Nityāṣoḍaśikārṇava. As an initiate of Śrī Vidyā Tantra, Sthanesvar provided one of the principal windows through which I gazed upon the landscape of Nepalese Tantra in which he so comfortably roams. In my encounters with Sthanesvar and other informants, I was guided by the assumption that religious traditions live most meaningfully in the understandings and experiences of living practitioners. Sthanesvar's understandings and experiences of Śrī Vidyā served as a primary means through which I accessed the corpus of Tantric texts and practices that he claims flow into and through him. Sthanesvar, like the great commentators on the Nityāṣoḍaśikārṇava—Jayaratha, Vidyānanda, and Śivānanda--is an initiate of both the Śrī Vidyā and Trika Kaula traditions. Consequently, he is not only thoroughly conversant with the canons of the two traditions, but he also has engaged in the ritual and meditative practices of both traditions. It is partly for this reason that Mukunda Raj Aryal distinguishes him as the "person in Nepal most qualified to teach Tantra." Having confidence in Sthanesvar's status as a preeminent teacher of the Śrī Vidyā and Trika Kaula schools, in my study I frequently invoke the oral teachings that he imparted to me over the course of our seven-month intensive translation and analysis of the Nityāṣoḍaśikārṇava and two of its commentaries, the *Artharatnāvalī* of Vidyānanda and the *Ṛjuvimarśinī* of Śivānanda. Through Sthanesvar's analysis, the written texts were wedded to oral interpretation. In this way, although I am not an initiate of Śrī Vidyā, Sthanesvar functioned as my guru, the living voice through which the texts and practices of Śrī Vidyā came to life.

Although Sthanesvar is perhaps the primary guide with whom I tracked the stories of the Devī, he is by no means the only one. Before studying with Sthanesvar I spent five months in New Delhi, India, studying with Balajinnath Pandit, who is regarded as one of the few living exponents of Trika Kaula Śaiva traditions. Pandit is a disciple of the late Amrita Vagbhava, a renowned Siddha and exponent of Trika Kaula Saivism. Among Pandit's many credentials is the fact that he was a teacher of the late Swami Lakshman Joo. With Pandit I studied Utpaladeva's *Īśvarapratyabhijñā-Kārika* as well as Abhinavagupta's *Īśvarapratyabhijñā-Vimarśinī* and *Tantrasāra*. These texts figure prominently in Vidyānanda's and Śivānanda's commentaries on the Nityāṣoḍaśikārṇava and in Sthanesvar's own interpretations. Knowing that after completing my studies with him I would go on to Nepal to study Śrī Vidyā Tantra, Pandit assured me that "no study of the Śrī Vidyā could be complete without a prior study of the Trika Kaula." He regards Śrī Vidyā as the "secret essence" of the Trika Kaula and was skeptical that anyone in Nepal could unravel its mysteries. However, he was aware of a "young practitioner and scholar" at Valmiki Sanskrit Campus who he believed "might be able to help me." This "young practitioner and scholar" turned out to be Sthanesvar. When I later went to Nepal to study with Sthanesvar, he confirmed Pandit's assertion that the works of Trika Kaula are a necessary compliment to any serious study of the texts and traditions of Śrī Vidyā. Moreover, I discovered that Sthanesvar regarded Pandit as a rare living authority of Trika Kaula traditions and was familiar with many of his essays, translations, and commentaries.

In my tracking of the stories of Devī, I was guided by numerous other scholars and practitioners in Nepal. Mukunda Raj Aryal, Professor of Art, Culture, and History at Tribhuvan University, who advised me on an earlier research project

on the Cāṅgu Nārāyaṇa Temple in 1988-1989, also guided me in my research in 1997 on the textual, iconographic, and ritual traditions of Śrī Vidyā. A great many of my Saturday afternoons in Nepal were spent in conversation with Siddhi Gopal Vaidya, a ninety-three-year-old Ayurvedic doctor and guru of the Kālī tradition. These carefully documented exchanges find their way into this study at many levels. With Nutan Sharma I conducted field research at important Śrī Vidyā sites in Patan, Bhaktapur, and Dolakha. I also spent many hours with Divakar Acarya discussing the historical and textual intricacies of Śākta Tantra. Śrī Kabijananda, *pūjārī* for King Bīrendra, openly discussed with me the position of Tantra in the life of Nepalese kings. This was also the topic of my conversations with Śrī Prasad Ghimire, who is the author of several works on Nepalese kingship and Tantra. With Kedar Raj Rajopadhyaya, former chief *pujārī* for the Taleju Temple at Bhaktapur, I discussed the peculiarities of the Tripurasundarī tradition in Bhaktapur.

My tracking expedition in pursuit of Devī has been significantly informed by Mark Dyczkowski's extensive studies of Nepalese Tantric traditions, as reflected not only in his written works but also in the many reflections that he shared with me during my one-month stay at his home overlooking Narad Ghat in Varanasi. It was Dyczkowski who directed me to Hemendra Chakravarty, a reknowned student of Gopinath Kaviraj and a leading authority on both the Trika Kaula and Śrī Vidyā traditions. In New Delhi and later in Calcutta I also studied for a brief period with Debabrata Sensharma, a noted scholar of Kashmir Śaivism. In addition to scholars and pandits, I consulted with a number of eminent musicians, including Pandit Śrī Homnath Upadhyaya, the royal court musician for the king of Nepal, who reflected with me on the practical applications of Tantra in the domains of music and sound.

Having briefly charted the multiple voices that inform this study, we now turn to an exploration of the manifold manifestations of the paradox of power on the macrocosmic, microcosmic, and mesocosmic planes.

NOTES TO THE INTRODUCTION

1 Sir Monier Monier-Williams, *A Sanskrit-English Dictionary* (Delhi: Motilal Banarsidass, 1984), 147. Cf., Mark Dyczkowski, *The Canon of the Śaivāgama and Kubjikā Tantras of the Western Kaula Tradition* (Albany: SUNY Press, 1988), p. 66.

2 *Tripurasundarīstavarāja* 6.12-13, NNA, C 65/5.

3 Sam Gill, "Territory," in Mark Taylor, ed., *Critical Terms for Religious Studies* (Chicago: University of Chicago Press, 1998), pp. 298-313. See also Gill's *Storytracking: Texts, Stories, and Histories in Central Australia* (Oxford: Oxford University Press, 1998).

4 Sthaneshvar Timalsina, *Śrī Tantra-Hṛdgahvara* (Kathmandu: Māyadā Publications, 1992), 2.2-3, p. 109.

5 Rendered in this way the Sanskrit term *tripura* is taken to mean the "three (*tri*) cities (*pura*)." For contemporary practitioners of Nepalese Śrī Vidyā Śākta Tantra, the three cities are not only the three power-seats within their subtle, yogic bodies—located at the base of the spine, the heart, and the crown of the head—but also the three cities of Kathmandu, Patan, and Bhaktapur, which together form the power-points of the mesocosmic power-grid that is Nepāla-Maṇḍala.

6 Rendered in this way, the Sanskrit term *tripura* is taken as "prior (*pura*) to the three (*tri*)." Both renderings are accurate and both are understood by Śrī Vidyā practitioners and theologian to be simultaneously operative. Cf. Balajita Nath Pandit, *Specific Principles of Kashmir Śaivism* (New Delhi: Munshiram Manoharlal, 1993) pp. 15-29.

7 David G. White has effectively demonstrated the value of this triadic heuristic model in his *The Alchemical Body: Siddha Traditions in Medieval India* (Chicago: University of Chicago Press, 1996), pp. 15-17. See also Barbara A. Holdrege, "Body Connections: Hindu Discourses of the Body and the Study of Religion," *International Journal of Hindu Studies* 2, no. 3 (December 1998): 308-309.

8 Oral Communication, Patan, Nepal, May 22, 1997.

9 This hypothesis, which I developed after field visits to Nepal in 1988-1989 and 1990-1991, was confirmed by Mark Dyczkowski during a series of discussion at his house in Benares from January 21 to February 10, 1997.

[10] The Nepalese kings' chosen deity appears to have been predominantly Tripurasundarī. See Purushottama Shreshta, *Saudāminī Māsika* (Varṣa 1 aṅk 1, NS 2047 Caitra), p. 27. This important essay confirms the statements by the historian and bibliographer, Śrī Prasad Ghimire, whom I interviewed on several occasions.

[11] See Douglas Renfrew Brooks, *Auspicious Wisdom: The Texts and Traditions of Śrīvidyā Śākta Tantrism In South India* (Albany: State University of New York Press, 1992), pp. 38-40.

[12] Oral Communication, Valmiki Sanskrit Campus, Kathmandu, Nepal, March 10, 1997.

[13] Brooks, *Auspicious Wisdom*, p. 40.

[14] See Appendix A, which contains my translation of portions of the Nityāṣoḍaśikārṇava along with two principal commentaries, the *Artharatnāvalī* of Vidyānanda and the *Ṛjuvimarśinī* of Śivānanda.

[15] See Appendix B, which is an index of Sri Vidya *paddhatis* housed at Nepal's National Archives. See also Appendix C, which contains my translation of inscriptions from the Bhaktapur Tripurasundarī Vidyā-Pīṭha and Dolakha's Devīkoṭṭa.

ONE

The Goddess Embodied: Tripurasundarī and the Tricosmos

> *It seems that the entire complex network of esoteric cults [in the Kathmandu Valley] is dying a not so slow and pitifully unknown death, immured in the secrecy which has jealously guarded its life in bygone days. But, while one would wish this to be otherwise, this sad fact greatly assists the anthropologist of religion. People are ready to talk in a way they have never been before.*
>
> ——Mark Dyczkowski[1]

On the night of Mahāśivarātri, February 23, 1997, while thousands of vermilion-striped *bhaktas* (devotees) made offerings to images of lord Śiva, Sthanesvar and I visited the revered temple of Paśupatināth Temple in Deopatan, at the eastern rim of the city of Kathmandu. As often happened when we were together, I took this opportunity to expand my understanding of his particular Tantric vision of reality.[2] As we walked along the banks of the Bagmati River, near the burning *ghats*, Sthanesvar remarked:

> This universe is nothing but *śakti*, or power. This *śakti* is the Goddess, she who contains within herself all opposites. The purpose of my life is to access this power, to plug into the ultimate power source and be filled with it until I become that power itself. Until and unless you see all forms as the pulsating power of the Goddess, you are still in bondage. If your vision is dualistic, then you know you are bound. When you see all forms as expressions of the one Goddess, then you are free. Look at all these people coming in and out of the temple. You and I see individual, separate beings. A Siddha sees nothing but the Devī. The Goddess contains within herself all of these forms. This is why we call her Viśvarūpa Devī, the Goddess

> whose form is the universe. And what is that form? It is pure power, pure *śakti* in the form of the Śrī Yantra.[3]

Sthanesvar's words offer an entry-point into the worldview of Nepalese Śrī Vidyā Śākta Tantra, and so I will begin with an explication of his comment. Sthanesvar declared that the universe is "nothing but *śakti*, or power." The Sanskrit term *śakti* implies not only "power," or "energy," but is also used more specifically to refer to the feminine activating power through which the universe manifests. The term is often used in this context to refer to the female consorts of male deities. For Sthanesvar *śakti* is all of these things and something more. As an exponent of Śrī Vidyā Śākta Tantra, Sthanesvar uses the term *śakti* to designate Parādevī, the supreme Goddess, who is the source and sum total of all existence. The universe with all its myriad forms is understood to be her body, and for this reason she is addressed as Viśvarūpa Devī,[4] the "Goddess whose form is the universe." As Viśvarūpa Devī, the Goddess is depicted in stunning iconic form as the South Asian ideal of feminine beauty. However, in a ritualized setting the Goddess is more commonly depicted as a *maṇḍala* or *yantra*, and more specifically as the Śrī Yantra—an aniconic geometric representation of the flow of *śakti*. In Sthanesvar's statement the term *śakti* thus interweaves a complex of meanings, ranging from power, the body, and the universe to Viśvarūpa Devī and the Śrī Yantra.

To the Śrī Vidyā Tāntrika, *śakti* is all of these things. And *śakti* is also an energy within the body—the *kuṇḍalinī-śakti*—which, when awakened, leads to the meditative realization of the unity of the Self with the universe—perceived as the body of the Goddess, the Śrī Yantra, and the abode of power. This transformation is both gnosiological and performative. The Tāntrika's realization of his or her identity with

the Goddess is attained through engaging in *sādhana*, a system of ritual and yogic practices. The Śrī Yantra is the key to this process. As the aniconic depiction of the macrocosmic godhead, the *maṇḍala* is also the mesocosmic medium for the transformation of consciousness. The goal of Tantra is to embody the *maṇḍala* on the micro-level: in short, to make the divine body one's own.

The body of the Goddess is thus described in Śrī Vidyā Śākta Tantra as manifesting on multiple levels. On the macrocosmic level, the Goddess is embodied in the cosmos. On the microcosmic level, she is embodied in the subtle physiology as the *kuṇḍalinī-śakti*. On the mesocosmic level, the Goddess manifests three forms that are used as devices in Tantric *sādhana*—the anthropomorphic icon, the Śrī Vidyā *mantra*, and the aniconic Śrī Yantra. In Southern schools of Śrī Vidyā, the iconic image is revered as Tripurasundarī's gross form (*sthūla-rūpa*), the Śrī Vidyā *mantra* as her subtle form (*sūkṣma-rūpa*), and the Śrī Yantra as her transcendent form (*parā-rūpa*).[5] In Nepalese traditions of Śrī Vidyā, as we shall see, the Śrī Yantra in particular is celebrated as the divine form (*īśvara-rūpa*) of the Goddess that serves as the supreme means (*uttama-upāya*) to liberation.

As we continued our walk through Paśupatināth Temple on Mahāśivarātri, Sthanesvar noted, "The Goddess is, has been, and always will be all things, all people, all places, and all times. Ever transcendent and undivided, she becomes many."[6] This statement captures the ontological paradox at the heart of Śrī Vidyā Tantric discourse: the marriage of all opposites within a Goddess who embodies the possibility for all possibilities.[7] Ultimately the Goddess, as the universal basis of I-consciousness, is beyond and prior to speech (*parā-vāc*). A practitioner of Śrī Vidyā Tantra is considered "accomplished" (*siddha*) not because of his or her intellectual

grasp of the canon of authoritative texts, but because he or she, through engagement in Tantric practice, has attained direct realization of that supreme Goddess who is beyond all speech and all mental constructs. This realization (*pratya-bhijñā*), although clearly a product of the capacity to know (*jñāna-śakti)*, is inseparably wedded to the capacity to act (*kriyā-śakti*). In a Tantric context realization is born of practice, as practice is itself a form of knowledge. The stages of liturgical worship (*krama-pūjā*) do not just represent knowledge about the sequential unfolding of consciousness (*krama-saṃvit*) at the time of cosmogenesis; they *are* that unfolding. To engage in the practice is to recapitulate on the level of one's own consciousness the creation and dissolution of the cosmos. The Goddess's macrocosmic projection and subsequent absorption of the universe are realized by the Tāntrika on the microcosmic level as the pulsations of his or her own consciousness.[8]

In his or her *sādhana* the Śrī Vidyā Tāntrika makes use of the mesocosmic forms of the Goddess Tripurasundarī—the anthropomorphic icon, the Śrī Vidyā mantra, and the aniconic Śrī Yantra—as devices to awaken the microcosmic form of the Goddess in the subtle physiology—the *kuṇḍalinī-śakti*. In the final stages of realization, the Tāntrika realizes that the Parāśakti who is embodied within in the reverberating pulsations of consciousness is simultaneously embodied without in the vibrant forms of the cosmos. In the end the distinctions between inside and outside—between the microcosmic and macrocosmic bodies of the Goddess—collapse in the unified awareness of the unbroken wholeness of consciousness. In this chapter we will explore representations of the macrocosmic, microcosmic, and mesocosmic forms of the Goddess, with particular attention to the ways in which Śrī Vidyā Śākta traditions in India and Nepal appropriate and transform certain Trika Kaula Śaiva traditions.

The Paradox of Divine Power: The Goddess within and beyond the Three Cities

In order to understand the mechanisms through which the Goddess Tripurasundarī becomes embodied on the macrocosmic, microcosmic, and mesocosmic planes, we must first examine the fundamental paradox that underlies Śrī Vidyā notions of divine power: Tripurasundarī, the Goddess within the three cities, is at the same time the Goddess beyond the three cities; she is immanent, embodied in the realm of name and form, and at the same time she is transcendent, beyond the realm of embodiment altogether.

The textual sources of Śrī Vidyā Śākta Tantra, as well as contemporary oral traditions, reveal an ideology of power that is paradoxical, an ideology that suggests that Tāntrikas have long been aware of the multiple dimensions of power.[9] In this ideology the ontological source and goal of all power is the Goddess herself, who as the supreme *śakti* is a dynamic consciousness-power reverberating at all levels of reality. The Goddess, pulsating in her essential nature as being, consciousness, and bliss (*saccidānanda-sphurati*), is the ultimate source and ground for all phenomenality. She manifests the universe as the body of consciousness, and at the same time she remains transcendent of the macrocosmic body that she manifests. Tripurasundarī is both transcendent source and immanent manifestation.

Śrī Vidyā Śākta Tantra, appropriating, informing, and adapting the Trika Kaula ontology of Kashmir Śaivism, posits a non-dual theology that seeks to overcome the dualism between pure consciousness (*puruṣa*) and matter (*prakṛti*) established by

Sāṃkhya philosophy. In the non-dual theology of Śrī Vidyā, the Goddess, as divine consciousness, manifests the material world, and the material world in turn embodies divine consciousness. The Goddess, in her paradoxical nature as the unitary consciousness-power that embraces all opposites, is celebrated as both unmanifest (*nirguṇa*) and manifest (*saguṇa*), conscious (*caitanya*) and inert (*jaḍa*), being and non-being (*asat*), transcendent (*viśvottīrṇa*) and immanent (*viśvamaya*), absolute (*paramārtha*) and relative (*vyavahāraka*).

In its formulations of the paradoxical nature of divine power, Śrī Vidyā appropriates and recasts from its Śākta perspective the ontology of the Trika Kaula school of Kashmir Śaivism, declaring the Goddess, Tripurasundarī—rather than the God Śiva—to be the supreme Godhead who is the unmanifest source of all manifestation. As we walked that night of Mahāśivarātri, on the banks of the Bagmati River at Paśupatināth Temple, Sthanesvar expounded the Śrī Vidyā vision of divine power and invoked Abhinavagupta, the preeminent theologian of Trika Kaula Śaivism, in order to explicate that vision. He sang the opening verse to one of Abhinavagupta's finest works, the *Tantrasāra*, in which he distills the essential doctrines and practices of the Trika Kaula school. Abhinavagupta declares:

> Śakti, the sub-stratum of the pure creative art, reveling in ever new creation, is my mother and that reality (Śiva), which, being filled to the brim, maintains a five-faced activity [i.e., creation, etc.], is my father. May my inner self, consisting of the manifest reality brought about by the flutter of the coupled union of both of them, shine as the totality of the transcendental nectar [of pure consciousness].[10]

Sthanesvar, in commenting on this verse, interpreted Abhinavagupta's Śaiva theology from the Śākta perspective of Śrī Vidyā.

> This is a great statement on the nature of Tripurasundarī. She is both the mother and the father to which Abhinavagupta refers. She is Śakti, the foundation for the stainless art, and she is Pañcamukha, the five-faced father Śiva, whose activities are manifest as the senses and their respected domains (*viṣaya*). She is phenomenality and she is the transcendent (*anuttara*). She is of the three cities and she is beyond them. Abhinavagupta was not simply a Śaivite. He didn't just worship the God of the Purāṇas. Abhinavagupta was a scientist of the highest order. His laboratory was his body and mind. His object of study was consciousness. The conclusion of his inquiry was that the object of his study is all-pervasive I-ness that functions as the Self of all.[11]

In developing his doctrine of absolute non-dualism, Parādvaita, Abhinavagupta was careful to distinguish his theological system from the systems of the Advaita Vedāntins and the Vijñānavādins (Yogācāra). He declares:

> Finding the contradiction between unity and diversity quite irreconcilable, some thinkers [Vedāntins] stated that apparent diversity was inexplicable because of its being basic ignorance (*avidyā*), while others [Vijñānavādins] said that diversity was false because it was an outcome of mental ideation (*saṃvṛti*). Thus both of them deceived themselves and others. . . .[12]

From Abhinavagupta's Tantric perspective, the essence of this ontological deception was that Vedāntins and Vijñānavādins had failed to recognize phenomenal existence as proof of the grandeur of the Godhead. For the Tāntrika the manifold forms of the phenomenal world are not an illusion, but are rather proof of the infinite creative powers of the divine. For this reason, Abhinavagupta redefines the concept of Brahman from a Tantric perspective as "that power of bliss that projects itself externally by a kind of spilling out of the universal creative potency lying within. Infinite Consciousness gets evolved into all phenomenal existence just as the word Brahman means both the all-pervading infinite and the evolved entity."[13] This notion of divine consciousness as an all-pervasive plenum and a fount of creative potency

was a discursive synthesis that intertwined and recast centuries of philosophical reflection on humanity's relationship to its source.

Kṣemarāja, Abhinavagupta's disciple, in his *Pratyabhijñāhṛdayam* depicts consciousness as expressing its self-creativeness by casting the canvas of diversity within its own non-dual, contentless being. This act of casting provides for three epistemological centers: a subject of cognition, an object of cognition, and the act of cognition itself. While Vedāntins and Yogācārins alike gave primacy to the subject alone, Tāntrikas proclaim that all three centers are linked as a triangular embodiment of being whose unitary nature is borne out through its expression as a subject-object-cognition Self (*pramātṛ-prameya-pramāṇātmaka-svarūpiṇī*).[14]

The exponents of Śrī Vidyā appropriated and reinterpreted Trika Kaula ontology from the perspective of Śākta Tantra, establishing the Goddess, Tripurasundarī, as the supreme Godhead who is the plenitude and fount of all being. The goal was to awaken *sādhakas* to the realization that all outer appearance is a reflection in the mirror of consciousness of one perfect I-ness—the Goddess—manifest simultaneously as all forms, sentient and insentient alike. This was the capturing of the great paradox through a discursive shift that made diversity the very revelation and proof of the unitary being of Parāśakti.

The Nityāṣoḍaśikārṇava, the authoritative text of Śrī Vidyā, and its commentaries reflect on the paradoxical nature of the Goddess, describing Tripurasundarī as both transcendent (*viśvottīrṇa*, literally, "escaped from the world") and immanent (*viśvamaya*, "consisting of the world").[15] The Śākta initiate understands the term "transcendent" (*viśvottīrṇa*) to encapsulate a double meaning. On the one hand, it posits a Godhead that is transcendent of phenomenal existence—thus "not of the

world" (*alaukika*). On the other hand, it also suggests the status of the *sādhaka* who "escapes from the world" (*viśvottarati)* by engaging in Tantric yoga and meditation and thereby becomes *aviśvamaya,* "not of this world." Tripurasundarī is celebrated in this context as that consciousness-power which moves in a dialectical fashion from an unconstructed plane of pure being (*akalpita-śuddha-sattā*) to a constructed condition of worldly embodiment (*jīva-rūpa-parikalpita*) and then returns again to an unconstructed, transcendent realm.[16]

Śivānanda, in his *Ṛjuvimarśinī,* his thirteenth-century Kashmirī-based commentary on the Nityāṣoḍaśikārṇava, explores the paradoxical nature of Tripurasundarī through playing on the etymological possibilities of her name as either "the mistress within the three cities" or the "mistress beyond the three cities." These two etymological derivations imply the doctrine of two truths, which was initially posited by the Buddhist philosopher Nāgārjuna (ca. second century) and later adopted by the great exponent of Advaita Vedānta, Śaṅkārācārya (ca. eighth century) and which by the time of the codification of Śrī Vidyā in Kashmir had become part and parcel of South Asian theologizing. These two truths are designated in Sanskrit as *saṃvṛti-satya* and *paramārtha-satya.*[17] *Saṃvṛti-satya* is, by definition, relative, constructed (*saṃvṛti*) truth and is *vyavahāraka,*[18] of this world, and *pauruṣeya,* a product of the activities of humans. Its locus is the realm of human knowledge and power. As such, relative truth, as Śivānanda writes in his *Ṛjuvimarśinī,* is conditioned by ignorance (*avidyā*) and illusion (*māyā*), because it is the product of dualistic awareness (*dvaita-vikalpa*).[19] By contrast, *paramārtha-satya,* supreme truth, is *avyavahāraka,* not of this world; *asaṃvṛti,* unconstructed; and *apauruṣeya,* not created by humans or divine agents. While relative truth is socially and historically

conditioned, determined by the mental constructions of the mind (*manas-parikalpita*), the supreme truth is unborn (*aja*), unconditioned (*apari-kalpita*) and eternal (*nityaṃ*).[20] In Śrī Vidyā these two truths—relative truth and supreme truth—are not viewed as mutually exclusive, but are seen rather as interconnected, inseparable facets of that unitary consciousness which is called Tripurasundarī.[21]

Sthanesvar, in his own authoritative text (*śāstra*)[22] on Śrī Vidyā cosmology entitled *Śrī Tantra-Hṛdgahvara* (*Auspicious Heart-Cave of the Tantras*), encapsulates in three hundred *ślokas* the paradoxical nature of Tripurasundarī as both absolute and relative, transcendent and immanent, unmanifest and manifest, omnipotent and bound.[23] This concise text serves as a contemporary complement to the Nityāṣoḍaśikārṇava and numerous medieval Śrī Vidyā sources, including over seven hundred *paddhatis* at Nepal's National Archives.[24] In the opening verses of Sthanesvar's *Śrī Tantra-Hṛdgahvara*, Tripurasundarī is defined as the eternal one (*nityā*) who is inseparable from the state of transcendence (*turyātīta*). In the very next verses this transcendent divinity is paradoxically equated with phenomenality and the state of bondage. In this way, the text intentionally uses language to produce its own epistemological collapse and thereby point to a divinity that is the embodiment of paradox. Sthanesvar commented on this sequence of verses:

> This the ultimate function of language: to bring about its own death at the feet of a Mother who births us within ourselves as our own Self. This Mother produces language and is produced by language in a process by which she finds herself bound while ever transcendent. The capacity for bondage is one dimension of divine power. Freedom is its necessary opposite.[25]

In his *Svātantrya-Darpaṇa*, a concise treatise on Kashmir Śaiva cosmology and soteriology, B. N. Pandit encapsulates the paradoxical nature of a Godhead that expresses its transcendence through self-bondage:

> God forgets his own nature by means of the luxury of his playfulness. This is bondage. Freedom arises through self-remembrance as a consequence of [His] contact with preceptors and scriptures.[26]

Commenting on this passage, Sthanesvar explained to me that it is important to understand that the divine is released by "preceptors" and "scriptures" who are themselves divine. The bound aspect of the divine is liberated by its liberated aspect. At the meeting point of the two halves of divine paradox freedom arises.[27] Pandit himself provides a similar interpretation of this passage from his *Svātantrya-Darpaṇa*:

> Both bondage and liberation are two aspects of the divine play of God and that eternal play is His Godhead. Bondage is His play in self-oblivion and liberation is that in self-recognition. Both are basically due to the divine nature of God and such nature is His Godhead.[28]

In Śrī Vidyā it is the Goddess, Tripurasundarī, who is celebrated as that consciousness-power (*cit-śakti*) which can be simultaneously bound and free. This consciousness-power allows for the production of, and freedom from, all discursive fields. The Goddess, as consciousness (*cit*) and power (*śakti*), by nature shines as not only the three relative levels of speech—*vaikhārī, madhyamā, paśyantī*—but also as the fourth transcendent level—*parā-vāc*.[29] It is this principle of transcendence that defines the essential nature of the supreme power, Parāśakti. "The adorning anthropomorphic form," Sthanesvar explained, "and the naming as 'Tripurasundarī' only conceal the formless nature of the soul.[30] The unveiling of this name and this

form is what empowers the *sādhaka* to discover, accept, and become his divine Self, filled with infinite powers."[31]

It is this condition of being filled with all powers (*pūrṇa-sarva-śaktitva*) that has made the Śrī Vidyā traditions so attractive to Nepal's dynastic leaders over the last nine hundred years. On our walk on that night of Mahāśivarātri at Paśupatināth Temple, Sthanesvar made this point just as we passed by the three-dimensional Śrī Yantra atop the small Śiva shrine at the base of the eastern gate of the temple. A symbol and statement of kingly power, such architectural images allude to a cosmological vision born of an attempt to harness the infinite powers of cosmogenesis and thereby capture the paradox of the non-distinction between the macro- and microcosmic realms.

The Macrocosmic Form of the Goddess: Parāśakti and Cosmogenesis

In Śrī Vidyā sources, Tripurasundarī is represented as manifesting macrocosmic, microcosmic, and mesocosmic forms while at the same time remaining unmanifest and formless in her essential nature. The macrocosmic form of Tripurasundarī is the universe, the phenomenal world, which is represented as the body of the Goddess (*devī-śarīra*). Cosmogenesis is understood in this context as a process of self-projection, in which the Goddess, Parāśakti, by means of the progressive power of the *visarga-śakti*, projects the universe as the manifest form in which she herself becomes embodied.

The first verse of the Nityāṣoḍaśikārṇava celebrates the Goddess who assumes the form of the universe.

> I bow to that Goddess Mātṛkā who, [assuming] the form of the Gaṇeśas, the planets, the stellar configurations, the Yoginīs, and the twelve constellations, is of the nature of *mantras* and has the form of the power-seat (*śākta-pīṭha*)."[32]

The referent of this verse is Tripurasundarī, the supreme Goddess, whom Śivānanda, in his commentary on this verse, describes as the source, cause, and material substance of cosmogenesis.[33]

Śrī Vidyā accounts of the role of the Goddess in cosmogenesis build upon and adapt certain Trika Kaula cosmological and cosmogonic conceptions. First, the theory of projection (*ābhāsa-vāda*) is recast from a Śākta perspective, with Tripurasundarī assuming the role of the supreme Godhead, who is both pure luminosity (*prakāśa*) and a reflective power (*vimarśa-śakti*) capable of self-projection and limitation (*saṃkocana*).[34] In short, the Goddess is *cit-śakti*; she is both consciousness (*cit*) and the power (*śakti*) through which consciousness projects itself as the phenomenal world.[35] The phenomenal world is understood in this context as the body of consciousness (*cit-śarīra*), which is the body of the Goddess (*devī-śarīra*). Phenomenal existence is the flashing forth of consciousness into a wondrous display of subjects and objects, which the enlightened *sādhaka*, through training in specialized ritual and yogic techniques, ultimately re-cognizes as an expression of one all-pervading divine consciousness.[36]

Second, Śrī Vidyā accounts of cosmogenesis appropriate Trika Kaula conceptions of the *visarga-śakti*, reinterpreting this "emissional power" as Tripurasundarī's—rather than Śiva's—capacity for self-projection. At the time of

creation, from within the plenitude of Tripurasundarī's being, there emerges an innate pulsation. Desiring to bring forth the universe, this pulsating power (*spanda-śakti*) begins to stir, and, like a spider weaving its web, Parāśakti emits the universe out of her infinite womb.[37] This capacity for self-projection is understood as a dialectic of the progressive and regressive powers of the *visarga-śakti*.[38] During the phase of cosmic manifestation, the *visarga-śakti* displays its progressive/extrovertive capacity by bringing forth the phenomenal universe of name and form. During the time of dissolution (*mahāpralaya*), the *visarga-śakti* displays its regressive/introvertive capacity by reabsorbing the universe into the limitless womb of Parāśakti.[39] The projection and manifestation of phenomenal existence from the plenitude of Parāśakti are represented as a contractive process, as a coagulation or condensing of infinite potentiality into finite form.[40]

Third, Śrī Vidyā cosmologies, in elaborating the notion that the phenomenal universe is the body of the Goddess, draw on Trika Kaula conceptions of the universe as the embodied cosmos (*kula*).[41] As the self-manifestation of Tripurasundarī, the *kula* is the power of embodiment (*kaulikī-śakti*) that makes possible the play of universal creation (*viśva-sṛṣṭi-līlā*).[42] However, even in the midst of the universal play, the Goddess exhibits a dual nature: she is at once *kula*, the manifest universe, and *akula*, beyond the universe. The Nityāṣoḍaśikārṇava states, "The consort of *kula*, dropping her *kula*,[43] goes to the supreme Puruṣa,[44] which is beyond characteristics and qualities and without *kula* or *rūpa*."[45] The phrase "consort of *kula*" identifies Tripurasundarī as the consort of Śiva, who in this case is the embodied cosmos, the *kula*. This is an important reversal of the classical schema in Trika Kaula traditions, in which Śakti is equated with *kula* and Śiva with *akula*, that which transcends the universe. Ultimately

both of these aspects, the male and the female, the embodied and the transcendent, are but two aspects of one consciousness-power that contains within itself all possibilities.

Kula is Tripurasundarī as the Goddess within the three cities. *Akula* is Tripurasundarī as the Goddess beyond the three cities. *Kula* is the manifest Śrī Yantra. *Akula* is the empty center point from which the Śrī Yantra arises. *Kula* is the Sanskrit phones. *Akula* is the unstruck sound, the *anahāta*, from which they arise. *Kula* is power manifest in concrete, historically contingent modes. *Akula* is the transcendent source from which all power arises. *Kula* is the community of Tantric practitioners, rooted in time and place. *Akula* is the timeless, placeless absolute reality that Tāntrikas seek to experience. The conjoining of *kula* and *akula* is the paradox that constitutes the body of Tripurasundarī. The Goddess fashions for herself macrocosmic, microcosmic, and mesocosmic forms for the purpose of embodying her own paradox: the mystery of the co-existence of all opposites and the potential of freedom through radical empowerment.

Theologians throughout the ages have grappled with the question, Why does divinity manifest the universe? In Śrī Vidyā traditions the answer to this question is: Because she is free to do so. The highest power of divine consciousness is its power of freedom, called *svātantrya-śakti.* Totally free, having the power to be and accomplish whatever it wants, the Godhead manifests as the universe for the sake of revealing its innate freedom. "God," according to B. N. Pandit's *Svātantrya Darpaṇa*, "has fancied all this [creation] out of His own self through the grandeur of (His supreme) self-dependence and it is only children, and not others, who say that this

thing or that thing is the (ultimate) cause of the universe."[46] Commenting on this passage, Sthanesvar remarked:

> Consciousness creates because it is free to do so. This world is only an illusion if you are like the children Panditji refers to. If you are awakened by her [Tripurasundarī's] grace, then you see that this whole universe, including yourself, is her body of love projected as universal flux. . . . Like an artist or a musician, Tripurasundarī becomes inspired. Her *spanda-śakti* stirs, and she desire to create. Having nothing on which to create, the Goddess, like a spider, must give rise to her canvas by producing it from her own being.[47] The painting she produces is the Śrī Yantra.[48]

For Sthanesvar, the Śrī Yantra is the Goddess's work of art. It is the triangular manifestation of a universe that contains within itself, like a hologram, infinite replications of itself such that each point within the body of the Goddess is an exact replica of that very body.

The Microcosmic Form of the Goddess: *Kuṇḍalinī-Śakti* and the Subtle Physiology

In Śrī Vidyā Śākta Tantra, as in Trika Kaula Śaivism, the power of divine embodiment manifests not only on the macrocosmic level of the cosmos body, but also on the microcosmic level of the human body, which is itself represented as a *kula* that is possessed of *kaulikī-*, *vimarśa-*, and *visarga-śakti*s.[49] According to Śākta Tantra, the process of cosmic embodiment and release recapitulates itself at the human level.[50] Just as the universe contracts only to expand again, so the human experiences limitation (*kula*) only to become unlimited again (*akula*) by engaging in the esoteric practices of Śākta *sādhana*, which are designed to harness the embodied powers of Tripurasundarī.

Śrī Vidyā constructions of the human body incorporate earlier Tantric notions of a subtle physiology constituted by a complex network of energy centers (*cakras*) and the serpentine power of the *kuṇḍalinī-śakti*. For exponents of Śrī Vidyā, it is the Goddess herself, Parāśakti, who becomes embodied in the subtle physiology as the *kuṇḍalinī-śakti*. It is she who assumes the form of the serpentine power coiled up at the base of the spine in the *mūlādhāra-cakra*. And it is she who, when awakened, assumes the form of a blazing fire and ignites an alchemical transformation so profound that the human psychophysiology becomes the vehicle by which the Goddess accomplishes her highest aim: the transformation of the finite into the infinite. This she accomplishes through uniting the female half of her bipolar being with the male half, the Śiva principle, situated in the *sahasrāra-cakra* at the crown of the head.

Unlike their Vedāntin counterparts, who seek to transcend the body in states of contemplative gnosis, Śākta Tāntrikas seek to harness the body's powers through yogic practices designed to awaken the *kuṇḍalinī-śakti* at the base of the spine. Once awakened, the *kuṇḍalinī-śakti* transforms the individual into a living embodiment of the Goddess, thereby collapsing any illusory distinctions between micro- and macrocosmic realities. Whether looking within himself in meditation or gazing outward upon the world, the fully realized *sādhaka* sees the same thing: the blissful projection of the Self-as-Goddess. This radical bifocal vision, born of *sādhana*, confirms that the Śākta universe is the holographic projection of the Goddess's I-consciousness. Like Indra's net, all points of the projection contain the totality of consciousness. Although but one localized point in this projection, the microcosmic Tāntrika is simultaneously the entirety of the projection and the source from which the

projection arises. For these three elements—point, projection, and source—are animated by the same I-principle (*ahantā*), Tripurasundarī, the wholeness of consciousness.

Śrī Vidyā *paddhatis* unanimously announce that meditation on Tripurasundarī is the cause of the production of powers (*tripurasundarī-dhyāna-siddhi-bhava-hetu*). Realization of the Goddess as one's innermost Self produces supreme power as a consequence of the recognition of the non-distinction between all cognizers, all cognitions, and all objects cognized. As we continued our walk through Paśupatināth Temple on that night of Mahāśivarātri, Sthanesvar reflected with me on the paradox of power in Śrī Vidyā.

> For the Tāntrika the mystery of being human is that we create God just as he creates us. You talk about power [and the issue of] whether it comes from God or whether it is created by humans. I say, what does it matter? What is the difference? If I am to be true to my *gurus*, then I have to believe that I am Tripurasundarī. If I am Tripurasundarī, how can I even ask the question of whether or not I create power of if power comes from divinity? Ultimately, "I" am every thing.[51]

In Śrī Vidyā the ontological shift from the constructed realm of truth (*saṃvṛti-satya*) to the unconditioned state of liberation (*mokṣa*) occurs through a systematic engagement in ritual and yogic practices by which the Śākta practitioner, who is Tripurasundarī-in-a-state-of-concealment,[52] awakens to the Goddess within in the form of the *kuṇḍalinī-śakti* and to the Goddess without in the manifold play and display of the phenomenal world. This bifocal vision culminates in that unified awareness in which the duality of microcosm and macrocosm is subsumed in the wholeness of consciousness.

Mesocosmic Forms of the Goddess: The Śrī Yantra

In Śrī Vidyā Tripurasundarī, the supreme Devī who projects the cosmos as her macrocosmic form and *kuṇḍalinī-śakti* as her microcosmic form, is also celebrated as manifesting three mesocosmic forms that serve as aids on the *sādhaka*'s path to liberation. She assumes a gross form (*sthūla-rūpa*) as an anthropomorphic icon, a subtle form (*sūkṣma-rūpa*) as the Śrī Vidyā *mantra*, and a transcendent form (*parā-rūpa*) as the aniconic Śrī Yantra.[53] In this section we will focus on Śrī Vidyā representations of the Śrī Yantra as the supreme form of the Goddess that is the supreme means to liberation.

For the Śrī Vidyā *sādhaka*, the Śrī Yantra is the transcendent form of Tripurasundarī. This geometric embodiment of the Goddess unfolds from the central point, the *bindu*, at the heart of the inner triangle, the *trikoṇa*, and expands outward in a series of interlocking triangles (eight minor triangles, two sets of ten minor triangles, fourteen minor triangles), which are encompassed by two sets of lotus petals (eight and sixteen), three circles, and four gateways. (See Figure 1).[54] The Śrī Yantra, as the body of the Goddess, Parāśakti, is the form of supreme power (*parāśakti-rupinī*), its interlocking triangles representing the complex configurations of divine energy. The Śrī Yantra, as the body of the Goddess, is also the body of the cosmos, for, as discussed earlier, the phenomenal universe is the macrocosmic form of Devī. In this context the Śrī Yantra is revered as the cosmic blueprint on which are mapped the structures and processes of all levels of creation and all categories of being.

The center of Śrī Yantra is the I-principle, the *ahaṃtā-bindu*. It is the site of Tripurasundarī's subjecthood, the Self. All other points of the Śrī Yantra are the

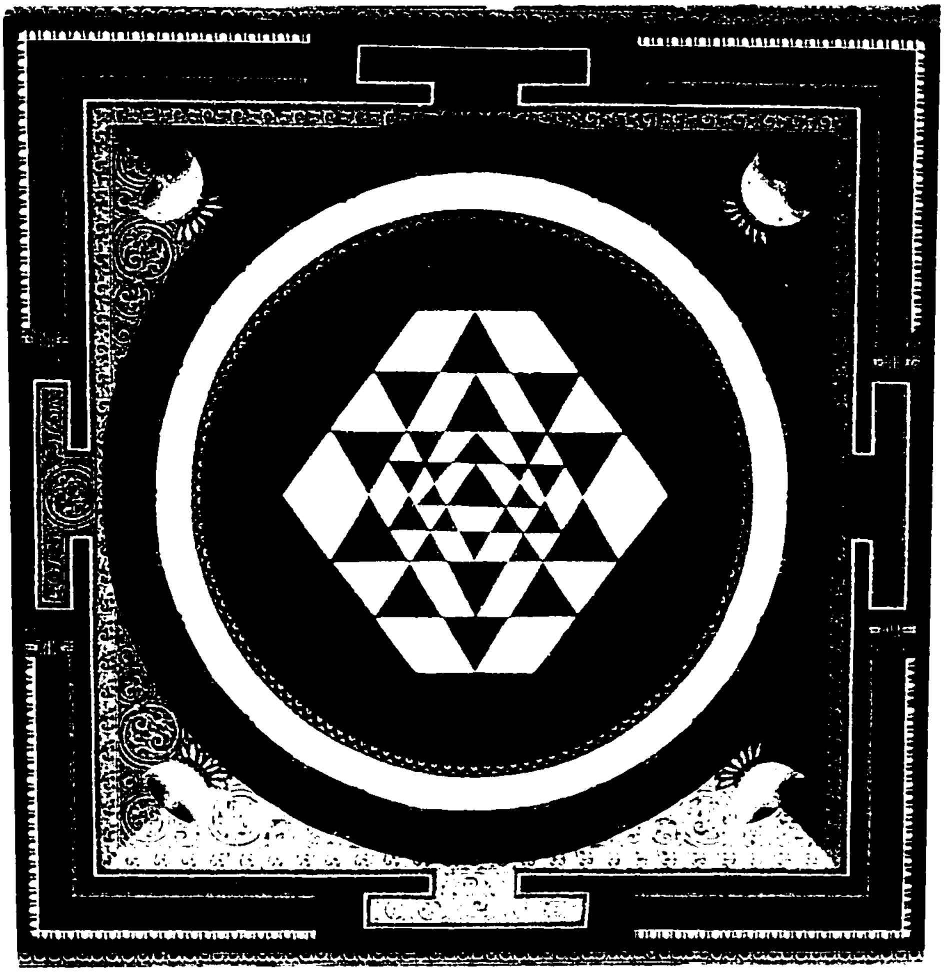


Figure 1

Śri Yantra by Mukti Singh Thapa

Patan, Nepal

© James A. Giambrone

objects of Tripurasundarī's self-expression. However, Tripurasundarī never loses sight of the fact that her I-ness and the manifest universe are eternally united in non-duality. From this perspective the Śrī Yantra is Viśvarūpa Devī—the form of the Goddess whose form is the universe. From the center point of the Śrī Yantra, as Viśvarūpa Devī, all forms arise, and to its center point all forms return. The *Śrī Tantra-Hṛdgahvara* of Sthanesvar declares:

> The whole world, differentiated as knower and known, is the external body of *bindu*. And the *bindu*, which is I-ness, is Mahābindu, which reveals Cakra [Śrī Yantra]. Cakra is that which cuts the fetters and reveals the Self. . . . As the sun is reflected in a fine mirror, so *prakāśa* is reflected in *vimarśa*. This reflection creates the primal triad, which form is the triangle [at the heart of the Śrī Yantra]. Starting from this triad and descending to *bhūpūra* [the outer square], all manifestation is rooted in duality.[55]

Commenting on this passage—which derives its understanding not only from classical texts of the Śrī Vidyā canon, but also from numerous Nepalese *paddhatis*—Sthanesvar emphasized that while the Goddess's subjecthood is rooted in the *bindu*, the dualistic awareness present in the outer dimensions of the Śrī Yantra is also imbued with the non-dual awareness that is the essence of *bindu*.[56]

The central triangle of the Śrī Yantra, the *trikoṇa*, as the triadic heart of the Goddess, is invested with multiple meanings in Śrī Vidyā. The *trikoṇa* is understood as the fusion of the triadic powers of will, knowledge, and action (*icchā-jñāna-kriyā-śaktyātmaka-devī*). When hypostatized, these three powers are identified as the three goddesses of the Trika Kaula—Parā, Parāparā, and Apāra—yet one more example of the intimate interconnections between the Śrī Vidyā and Trika Kaula lineages. On an epistemological level, the three lines of the *trikoṇa* are identified as the subject (*pramātṛ*), object (*prameya*), and means of knowing (*pramāṇa*). They are also

equated with the classical Hindu triad (*trīmūrti*) of Brahmā, Viṣṇu, and Śiva; with the three strands of material reality (*guṇas*); and with a multiplicity of other triads. In sum, the *trikoṇa* signifies the myriad triadic relationships that determine the fluctuations of a divinity that is ultimately beyond (*parā*) all fluctuation. Sthanesvar remarked:

> The inner *trikoṇa* is the mystery of the revelation of the Āgamas and Tantras, the revelation that consciousness contains a triadic heart[57] capable of manifesting this universe within itself. The *trikoṇa* represents the universal cognitive process unfolding within each of us simultaneously. We are each Tripurasundarī yielding our three powers, embodying the subject, object, and process of knowing within ourselves through the projection of the fifty *mātṛkās*—the seeds of our own consciousness—upon our self-created canvas.[58]

On one level, the *trikoṇa* is the geometric embodiment of a linguistic register, one that plays with elaborate theories of language that equate word (*śabda*) with ultimate reality (*brahman*). At the phonic level, the triangle represents the phone *e*, which is the source and product of the three phones that constitute the three lines of the triangle—*a*, *ā*, and *i*. These three phones in turn correspond to the three goddesses Vāma, Jyeṣṭhā, and Raudrī, the *icchā*, *jñāna*, and *kriyā-śaktis*. And, as the embodiment of these goddesses-who-are-power, this triangle also represents the light-wave formations of divine energy. In this way, the Śrī Yantra serves as a synthetic emblem that encapsulates cosmological, epistemological, linguistic, and aesthetic speculations. David White remarks:

> The theoreticians of post-tenth-century C.E. high Hindu Tantra (i.e., the later Trika and Śrīvidyā traditions) were especially innovative in their integration of aesthetic and linguistic theory into their reinterpretation of earlier theory and practice. As such, the acoustic and photic registers lie at the forefront of their metaphysical systems, according to which the absolute godhead, which is effulgent pure consciousness, communicates itself to the world and especially to the human microcosm as a stream or wave of phosphorescent

> light and as a "garland" of the vibrating phonemes of the Sanskrit language. And, because the universe is brought into being by a divine outpouring of light and sound, the tantric practitioner may return to and identify himself with the pure consciousness by meditatively recondensing those same photons of light and phonemes of sound into their higher principles.[59]

A perfect symbol of Śrī Vidyā's heart, the *trikoṇa* represents the flow not only of pure sound and light, but also of the menstrual and sexual juices of human bodies. For at another level, the *trikoṇa* is understood to be the *yoginī-vaktra* (literally, the "lower mouth"), the female sexual organ, which is the womb (*bhaga*) of consciousness from which all phenomena arise. Phonic, photic, geometric, and sexual, this triangle is the blissful, erotic manifestation of a female Godhead whose cosmogonic act is the projection from her lower mouth of an emission of pure sound-light-orgasm. Padoux writes:

> Owing . . . to its form [the *trikoṇa*] is . . . associated with . . . the energy of bliss, *ānanda* . . . : due to its being shaped like an inverted triangle, it takes on a very significant meaning for a Tantric or even simply an Indian mind, as conveyed by Jayaratha [TĀ 3.94, comm. (pp. 103-104)]: "By [the term] 'trikoṇa' is indicated [or hinted at] the aspect of place of birth, in other words of the 'mouth of Yoginī' (*yoginīvaktra*) of this [phone]." The place in question, evidently, is the *yoni*, that is, both the maternal womb and the feminine sexual organ. "From this place," adds Jayaratha, "is born the supreme Energy, as has been said: 'When She comes forth, curved, out of the triangular seat' and: 'the triangle is called *bhaga* [that is: vulva], secret *maṇḍala*, abiding in the sky, its angles being will, cognition, and action. . . .'"[60]

The mystery of the inner triangle, the heart of Śrī Yantra, Tripurasundarī's body, is that its multiple registers are embodied as the lower mouths of all women. In one of her infinite forms (*ananta-rūpinī*), Tripurasundarī is the "mistress of speech," Vāgīśvarī, comprising the totality of syllables, replete with infinite power (*pūrṇa-bharita-śakti-ātmaka*) and the cosmogonic capacity to manifest infinite worlds within

her own body (*ananta-vaicitriya-bhāva-rūpitā*). The mystery of this divine body writ large as infinite bodies, each containing the totality within itself, is that Tripurasundarī, as the supreme Godhead, is a bipolar being who encompasses both female and male, Śakti and Śiva, *akula* and *kula*. Cosmogenesis can be understood from this perspective as an erotic love play fueled by *kāma-śakti*, the power of eroticism. At the time of creation the Goddess projects her male half, Śiva, as *kula*, the embodied cosmos, and at the time of dissolution she withdraws her beloved male counterpart back into herself in blissful union. This macrocosmic erotic play is recapitulated on the microcosmic plane when the *kuṇḍalinī-śakti*, the female serpentine power seated in the *mūlādhāra-cakra* at the base of the spine, rises up and unites with her male half, Śiva, in the *sahasrāra-cakra* at the crown of the head.

It is Tripurasundarī who assumes the role of Kāmakaleśvarī, the "mistress of the arts of love," and wields her *kāma-śakti* as the power that both ensnares and liberates beings from bondage. The structure of the Śrī Yantra, as the transcendent form of Tripurasundarī, reflects this erotic power at the heart of the Goddess. The *kāma-kalā*, that which has erotic love as its digit, pulsates at the heart of the Śrī Yantra. The *kāma-kalā* is the seed (*bīja*) at the heart of the *yantra* and the center point from which all worlds arise. As the lower mouth of all women, the *kāma-kalā* is the seed of supreme power, the locus of omnipotent, omniscient, omnipresent, consciousness, and the still point from which all flux is born. And it resonates with the sound-syllable (*bīja*) that is the luminous vibration of Tripurasundarī. White writes:

> It is then a phosphorescing (*sphurad*) drop of sound (*bindu*) that animates this cosmogram [i.e., the Śrī Yantra] and the universe and into which the mind of the person who meditates on it is reabsorbed. . . . The *kāmakalā* is a "close-up," as it were, of this drop. When one zooms in on it meditatively, one sees that it is composed of three or four elements whose interplay constitutes the first moment of the transition, within Godhead, from pure

interiority to external manifestation, from the pure light of effulgent consciousness (*prakāśa*) to conscious awareness (*vimarśa*).[61]

White goes on to explain that at the heart of the interlocking triangles surrounding the *bindu* is the grapheme *īṃ*, which is the *kuṇḍalinī-śakti*, the embodied power of consciousness situated at the base of the spine, and the center of the Śrī Yantra. When asleep, this grapheme-serpentine-power resides in the subtle physiology as an internalized Śrī Yantra whose center is the base of the spine. When the *kuṇḍalinī* is awakened and fully risen, this center point "stretches out" and forms a three-dimensional *yantra* whose apex is at the crown of the head where illumined consciousness realizes the union of Śakti and Śiva.

The Śrī Yantra is thus celebrated in Śrī Vidyā Śākta Tantra as the divine form (*īśvara-rūpa*) that serves as the supreme means for the attainment of embodied liberation (*jīvanmukti-prāpti-uttama-upāya*). As will be discussed in chapter 3, by the twelfth century in Nepal the Śrī Yantra had risen to the status of a supreme emblem of power (*śaktyuttama-liṅga*) wielded by kings to legitimate both their private *sādhana* and their political sovereignty. The interlocking triangles of this supreme power wheel (*parāśakti-cakra*) came to be recognized as a geometrically perfect[62] template for religious, cultural, and political formation.

Śrī Vidyā delineates a system of *sādhana*, of ritual and yogic practices, by means of which the practitioner—whether he be a king or a street sweeper, a tabla player or a kathak dancer, a man or a woman—may harness the power of the Śrī Yantra and transform his or her own body into a laboratory for the transmutation of humanity into divinity. It is to this process of transmutation—this process by which Tripurasundarī reveals herself to herself through elaborate mechanisms of purification

and metamorphosis—that we now turn in order to discern the mechanisms through which the discourse of non-duality is inscribed in the body through religiocultural practices.

NOTES TO CHAPTER 1

1 Personal Communication, Benares, India, August 28, 1995.

2 My intention from the outset has been to explore the ways in which traditions are transformed through embodiment at the level of the individual. I would contend that human experience, desires, and biogenetic makeup are inseparably linked to the history, practice, and doctrine of religious traditions. Seeking the contours of the logical, geometric web that weaves together the various strands of Nepalese sociopolitical, cultural, and religious traditions, I have walked up both textual and ethnographic pathways believing that each has something of unique value to offer and that they are inseparably linked just as Śrī Yantra's *bindu* is linked to its *bhūpura*.

When oral tradition—the locus of ethnography—becomes institution it replicates itself as authoritative text (*śāstra*)—and thereby enters the locus of textual analysis. In a Tantric context, a text is authoritative by merit of the fact that it emblemizes the living tradition which reciprocally identifies with it as the symbol of its own relationship to divinity. In this symbiotic relationship between text and tradition, the living tradition (*sampradāya*) embodies its text through yogic practices which transform the written word into lived experience and make possible liberation from the binding properties of language. Once freed from discursive fields, the mind thinks according to its own intuitive flashings (TS 111.35-37). In such a state one is freed to embody *aporia* (Derrida 1996) by being the I-principle (*ahantā*) which gazes simultaneously from within, without, above, and below. This doctrine of an ubiquitous I is not unlike an earlier shift in Purāṇic traditions which saw the Siddha as the supreme symbol of *imitatio dei*. These traditions are of particular interest here not only because they shared the same theology, ontology, cosmology, and even philology, but also because they are deeply wedded to the proto-hard science traditions of the greater subcontinent (and here I include Tibet and all the trade routes that entered it); for, the Siddha was not just a mystic, theoretician, and ritual specialist, s/he was also a "scientist" acutely interested in the movements of the stars and the earthly cycles that accounted for any thing from menstrual flux to the flow of tides.

3 Oral Communication, Deopatan, Nepal, February 23, 1997.

4 In my earlier work, I analyze how the symbolism and theology of the *viśvarūpa*, embodied so richly at the temple of Cāṅgu Nārāyaṇa, functions as a metonym of Nepalese religious traditions. In the eleventh *āhnika* of the Bhagavad-Gītā the god-king Kṛṣṇa reveals his *viśvarūpa* to Ārjuna. In

Kṛṣṇa's universal form Ārjuna sees all facets of reality contained within the cosmic body of God. He sees plurality embraced by unity, the many within the one. With this vision, Ārjuna is able to engage in battle knowing that ultimately all forms are manifestations of and contained within the body of God. As a seminal text for Bhāgavata and Vaiṣṇava Hindu traditions, the Bhagavad-Gītā also epitomizes Śākta Tantric conceptions of the Goddess as transcendent, imminent, and all-pervasive.

5 The tripartite correlation of gross, subtle, and supreme form to, respectively, the *mūrti*, *mantra*, and *yantra* of Tripurasundarī is found in such early texts as the Yoginī-Hṛdaya. It is for this reason, that Brooks adopts this model in laying out his analysis of Śrī Vidyā traditions in South India. See Douglas Brooks, *Auspicious Wisdom: The Texts and Traditions of Śrīvidyā Śākta Tantrism in South India* (Albany: SUNY Press, 1992), esp. chapters 4, 5, and 6.

6 Oral Communication, Deopatan, Nepal, February 23, 1997.

7 Much like their Ch'ān counterparts, Tantric exegetes manipulate paradox for the purpose of producing a jump from the discursive to non-discursive fields. Here, the emphasis is on the inexpressibility of truth (*anirvacanīyam*) and the importance of practice-based experience (*anubhava*) over knowledge (*jñāna*).

8 This activity of reduplication, its impact and place within Nepalese culture, society, and politics, and its implication for a comparative theory of power, are central foci of this work. Flowing along the interconnected channels of the Nepāla-Maṇḍala, Tantric practice and discourse entered the "mainstream" nearly a millenium ago and has since then functioned as one of the primary streams that fed the reservoirs of cultural knowledge. For this reason, Tantric understandings of power are traced not only to Tantric texts and practitioners, but also to doctors, musicians, artists, politicians, shamans, housewives, and taxi drivers. In each case, the degree of specialized knowledge, varies; however, just as all Americans are to some degree influenced by "American values" so all Nepalese are influenced, to varying degrees, by the high Tantric traditions which entered their country by at least the twelfth century and quickly thereafter became a dominant social and cultural force.

My primary interest here is to excavate, reproduce, interpret, and evaluate an elitist perspective. I am interested in the understanding of the practitioners of Śākta Tantra, their informed patrons (often kings), and the other actors who consciously engaged in Tantric practice. These are the agents who interwove the sectarian discourses and practices of Tantra into the "common sense" fabric of every day realities in the Kathmandu valley. Taking a lead from Foucault, I work from the assumption that the domains of my archeological and hermeneutical project are not limited to any particular segment of Nepal's *maṇḍala* since all points lead to and are fed by shared epistemes. Although epistemes—shared understandings of the mechanisms of knowledge—are historically rooted, multiple, and often paradoxical (in that epistemes are rooted in bodies and bodies do not always conform to logic), I contend that the Nepalese epistemes have been consistently informed by high Tantra for the last eight hundred years. During this time Tantric epistems have spread like viruses—not meant in a pejorative

sense here—through the multiple levels of the Nepalese social, political, and cultural "matrix" to such an extent that its ubiquitous presence is unquestioned. I make no judgment of this all-pervasive presence. Rather, I take interest in the ramification of its presence and potential demise.

[9] At the core of the Tantric (hence, Nepalese) episteme on power is the doctrine that multiplicity can be transformed within the unified field of subjective awareness. The Tāntrika constructs for himself a vision of oneness (*advaita-dṛṣṭi*), remolding ordinary categories of perception to fit the idealized world constructed by his root texts (*mūlāgama*) and the words of his guru (*guru-vacana*). This elitist, post-tenth century worldview depicts the universe as the unfolding of infinite reservoirs of divine power, reservoirs to be tapped by the Tāntrika for both worldly gain (*bhukti*) and spiritual emancipation (*mukti*). Herein, I attempt to map this idealized universe with an eye towards understanding how a Tāntrika comes to proclaim that all multiplicity is contained within a single Godhead who is, ultimately, one's own I-consciousness. This navigation will take us not only into the texts and oral traditions of Nepalese high Tantric traditions—particularly Śrī Vidyā Śāktism and Trika Kaula Śaivism—but also the texts and oral traditions of Nepalese music, art, politics, and medicine. Tracking the story of Devī we walk many interconnected paths and listen to a chorus of multiple, historically interwoven voices.

[10] TS 1.1.

[11] Oral Communication, Deopatan, Nepal, February 23, 1997.

[12] ĪPv with *Bhāskarī* 2.131, quoted in Pandit, *Specific Principles*, p. 3.

[13] PTv 4.221, quoted in Pandit, *Specific Principles*, p. 2.

[14] PṛHṛ 3.

[15] NṢA 1.4-6, 2.7.

[16] ṚjV on NṢA 1.1.

[17] *Saṃvṛti*, from root *vṛt* ("to turn," "to produce," "to set forth") plus prefix *sam ("towards")* comes to mean, variously, "to conglomerate," "to produce," "to perform."

[18] Comprised of the elements *vi-ava- hṛ*, this semantically charged term denotes a "dealer," "female slave," "common practice," and "ways of world."

[19] AR 1.3.5. Cf. ŚTH 4.2.

[20] In some ways the distinction between the Two Truths of Tantric theology parallels the differing interpretations of the term "sacred" as mapped out in the theoretical writing of Mircea Eliade and his student, J. Z. Smith. See Sam Gill's insightful essay on the scholarship of J.Z. Smith and Mircea Eliade entitled "Territory," in *Critical Terms for Religious Studies*, ed. Mark C. Taylor, (Chicago: University of Chicago Press, 1998), pp. 298-313.

[21] In his *Śrī Tantra-Hṛdgahvara*, Sthanesvar defines Tripurasundarī as "that consciousness/power (*cit-śakti*) that creates the world and is created by the world." ŚTH 2.3. Cf. NṢA 4.15-16, 18-19a

[22] I apply the term *śāstra* to Sthanesvar's text as a result of our discussions on its origins. Sthanesvar claims that the text was revealed to him, that it was the "grace of the Mother" who placed the verses in the "womb of his mind" and thereby made possible the birth of a text that is in my estimation one of the most concise treatise on Śrī Vidyā cosmogony to date. This opinion is shared by certain contemporaries of Sthanesvar who view him as an accomplished *sādhaka* of uncommon standard.

[23] In ŚTH I find evidence that Tantric ideology (*tantra-vāda*) presupposes both social-constructivism and its opposite, theology, and—through the incorporation of a body-based technology—reveals dimensions of power that are trans-lingual. For Tāntrikas, historically-contingent ideological constructs may be producers of power; however, such productions are rooted in a transcendent other—the Devī—who is paradoxically both constructed and trans-constructed. It is this dual nature which allows for freedom, for the Goddess who binds through her veiling power of language (*śadba-tirodhāna-śakti*) is also the Goddess who liberates through the unveiling power at the heart of language (*śabda-anugraha-śakti*).

I am reminded here of Foucault's insistence that the purpose of his own scholarly project was to liberate himself and others from the historically-contingent discourses that have determined western constructions of power and knowledge. Geneologically a dualist—in that he is post-Structuralism— it would have perhaps been illogical for Foucault to proclaim the possibility of the "freedom to think freely" as a potential innate to the very nature of that which produced the tethering institutions that cage our minds. Ultimately we cannot know Foucault's perspective on Nepalese Śākta Tantra. Unfortunately, he did not write on South Asian epistemes. However, we do know that many Post-Foucaultian thinkers—particulary in the fields of gender and feminist studies—tend to see "liberated thought" as positioned at one end of an ontological and discursive field whose opposite end contains the "institutions of humankind." While not disagreeing with the insights of these post-Foucaultian theoreticians, the Tāntrika also sees the binding properties of institutions, uniquely rooted as they are in the social and economic realities of each and every particular community, as the historical instantiations of one of the five powers of the Absolute: the power to bind (*tirodhāna-śakti*). While post-Foucaultians might convincingly argue that Tantric non-dualist discourse is but another ideological ploy by which the powerful encode their hegemonic agendas into both public and private discursive fields, this kind of neo-Marxist argument—while of value—comes up short in explaining the multiple dimensions of Tantric practice, discourse, and experience. In analyses such as the one I am undertaking, one must take into account that at its core Tantra is a sophisticated and finely tuned machinery of body praxis, the aim of which is the production of beings who cognize themselves as lords of the universe (*jagad-īśvaras*), not solely because such self-structuring—when accepted by others—makes possible favorable positionings within the theater of institutionalized power, but also because such self-structuring is based on an real shift towards freedom as a result of the attainment of the highest of the four aims of human existence (*catuḥ-puruṣārthās*), liberation (*mokṣa*), which is itself the supreme power, the power of freedom (*svatantrya-śakti*), a power that, when rooted in the

experience of the king, extends out like rays of light across the multiple intersecting lines of his *maṇḍala*/kingdom. AR on NṢA 4.10-17.

24 For a complete list of these *paddhatis* see, below, Appendix B.

25 Oral Communication, Patan, Nepal, May 22, 1997.

26 *Svātantrya-Darpaṇa* 4.1:

Sva-vilāsena śivasya svabhāva-viṣye 'tha vismṛtir bandhaḥ;

Guru-śāstropāsanayā pratyavamarśa-smṛtiḥ punar mokṣaḥ.

27 Oral Communication, Patan, Nepal, May 22, 1997.

28 Commentary on *Svātantrya-Darpaṇa* 4.1, p. 47.

29 ŚTH 1.3. Cf. Andre Padoux, *Vāc*, *The Concept of the Word in Selected Hindu Tantras*, trans. Jaques Gontier (Albany: State University of New York Press, 1990), esp. pp. 172-88.

30 Here Sthanesvar's use of the term "soul" is problematic. A more appropriate term would have been Self or *ātman*, which by definition is formless, whereas soul—rendered *jīva* in Sanskrit—is understood to have characteristics. In this statement, Sthanesvar is speaking poetically, drawing from Western mystical interpretations of soul as they were developed by medieval mystics like St. John of the Cross and Meister Eckhart who described the soul as infinite and formless.

31 Oral Communication, Patan, Nepal, May 22,1997.

32 NṢA 1.1.

33 ṚjV on NṢA 1.1.

34 Alper offers an extensive analysis of *ābhāsavāda* in his essay, "Śiva and the Ubiquity of Consciousness: The Spaciousness of an Artful Yogi," in *Journal of Indian Philosophy* 7 (1979): 345-407. Cf. Kamalakar Mishra's *Kashmir Śaivism, The Central Philosophy of Tantrism* (Massachusetts: Rudra Press, 1993), see esp. Chapter 5, "The Theory of Appearance (*Ābhāsavāda*)," pp. 191-218.

35 See Jaidev Singh's discussion of "dynamic consciousness" in his translation and exposition of the *Spanda Kārikās* (Delhi: Motilal Banarsidass, 1980): esp. pp. xiii-xxii.

36 *Paramārtha-sāra* 25-26 [author's translation]:

Ajñānatimirayogād ekam api svasvabhāvam ātmānam |

grāhyagrāhakanānāvaicitryeṇāvabudhyeta || 25

"From Its association with the darkness of ignorance, the Self, though its own self-nature is non-dual, comes to perceive itself as a wondrous diversity of subjects and objects."

Rasaphāṇitaśarkarikāguḍakhaṇḍādyā yathekṣurasa eva |

tadvad avasthābhedāḥ sarve paramātmanaḥ śambhoḥ ||26

"As syrup, molasses, candied sugar, sugar balls and hard candy, etc. are all juice of the sugar cane, so the plurality of conditions are all of Śambhu, the Supreme Self."

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[37] For a further discussion of the *spanda* dynamic see Deba Brata SenSharma's *The Philosophy of Sādhanā* (Albany: SUNY Press, 1990), esp. Chapter 1, "The Metaphysics of the Trika School," pp. 14-40.

[38] See Moorhead Kennedy, "The Role of Visarga in Abhinavagupta's Parātrṃśikā Vivaraṇa: A Tantric Solution to a Philosophical Problem," Masters Thesis, University of California, Santa Barbara, 1994.

[39] I am indebted to Paul Muller-Ortega for his insights on the dual nature of the *visarga-śakti*. See his essay, "The Power of the Secret Ritual Theoretical Formulations From the Tantra," in *Journal of Ritual Studies* 4, no. 2 (Summer, 1990): 41-59.

[40] Gavin Flood offers the most detailed analysis of this process of coagulation in his excellent work, *Body and Cosmology in Kashmir Śaivism* (San Francisco: Mellen Research University Press, 1993), esp. Chapter 3, "The Embodied Cosmos," pp. 85-110.

[41] Muller-Ortega, *The Triadic Heart of Śiva* (Albany: SUNY Press, 1989), pp. 58-63.

[42] For a discussion of this notion of the universe as a "cosmic-play" (*līla-vāda*), see Mishra, *Kashmir Śaivism*, pp. 249-251. Cf. SenSharma, *Philosophy*, pp. 29, 42.

[43] For a discussion of this notion of the universe as a "cosmic-play" (*līla-vāda*), see Mishra, *Kashmir Śaivism*, pp. 249-251. Cf. SenSharma, *Philosophy*, pp. 29, 42.

[44] Here, *puruṣa* is synonymous with Brahman, the formless, transcendent aspect of divinity.

[45] NṢA 4.12-14.

[46] *Svātantrya-darpaṇa* 8.4.

[47] Cf. PṛHṛ 1.

[48] Oral Communication, Kathmandu, Nepal, June 15, 1997.

[49] Muller-Ortega, *Triadic Heart*, p. 44.

[50] See Dirk Van Joens' comparative and synthetic discussion in "Transmission and Fundamental Constituents of the Practice," in *Hindu Tantrism*, eds. Sanjukta Gupta et. al. (Leiden/Koln: E. J. Brill, 1979): 47-70.

[51] Oral Communication, Deopatan, Nepal, February 23, 1997.

[52] As described by Siddhi Gopal Vaidya. Oral Communication, Patan, Nepal, October 11, 1997.

[53] Brooks, *Auspicious*, chs. 4-6.

[54] See Brooks, *Auspicious Wisdom*, pp. 115-146. Cf. Madhu Khanna, "The Concept and Liturgy of the Śrīcakra based on Śivānanda's Trilogy," Ph.D. diss., Oxford University, 1986, pp. 119-137.

[55] ŚTH 2.1.

[56] Oral Communication, Valmiki Sansrit College, Kathmandu, Nepal, March 4, 1997.

[57] Here, Sthanesvar is intentionally referring to Muller-Ortega's analysis of God's triangular heart in his *Triadic Heart of Śiva.*

[58] Oral Communication, Valmiki Sansrit College, Kathmandu, Nepal, March 4, 1997.

[59] David Gordon White, "Transformations in the Art of Love: Kāmakalā Practices in Hindu Tantric and Kaula Traditions," *History of Religions* 38, no. 2 (August 1998): 174.

[60] Padoux, *Vāc*, p. 266.

[61] White, "Transformations in the Art of Love," p. 177.

[62] This geometry of perfection is found in a number of interrelated Nepalese sciences, including astrology, astronomy, and musicology, all of which—as will be seen in more detail below—have drawn heavily from and influenced Tantric discourse and practice.

TWO

TANTRIC SĀDHANA: HARNESSING THE POWERS OF ŚAKTI

Enduring bodily pain and even the destruction of the country, [the sādhaka swears], "I will never reduce my practice." Keeping this vow, one should recite as long as one is capable of surviving. Then the sādhaka attains innumerable fruits.[1]

—Artharatnāvalī

Śiva revealed the multiple forms of Tantra for the perfection of all the stages of sādhana, *for revealingall paths, and for showering grace on all.*[2]

—Ṛjuvimarśinī

Manifesting reality from within herself, Tripurasundarī embodies the paradox of creation: the one become many through the internal projection of itself as infinite monads, each containing the whole. Each point within the universal form is itself *visva-rūpa*, the form of the universe. Within the Śākta Tantra ontology there is only one form: the form of supreme consciousness-power.

Although miniscule in comparison to the infinite grandeur of the universe, each human being is a monad, a microcosmic embodiment of Devī that contains the totality of consciousness-power in the depths of the innermost Self. In November 1997, as we approached the house of the *dīkṣā-pūjārin*[3] of Paśupatināth Temple, Sthanesvar remarked on Tripurasundarī's locus in the depths of human consciousness.

> Tripurasundarī has become this manifest universe. Dwelling within man as his soul, Tripurasundarī gazes out through all eyes upon her own internally

> projected being. Tripurasundarī looks out through all these eyes, but she is gazing within. We are in her being. There is nothing outside of Tripurasundarī. As a Tāntrika, when I go for the *darśana* of Lord Śiva I don't think to myself that this is a particular god worshipped by the Pāśupatas or some other [Śaivite cults]. No, I remind myself that this is myself, which is Tripurasundarī, embodied in one of her infinite forms staring back at me with the same perfect I-awareness (*pūrāhantā-vimarśa*) that enables me to cognize her as a Śiva *liṅga* or any other of the forms of the gods. Maintaining this non-dual awareness, what Utpala[deva] calls *Śiva-dṛṣṭi*, the vision of Śiva—a Tāntrika kindles his *kuṇḍalinī-śakti*, Tripurasundarī's internalized form, as it rises through the body, transforming into the Śrī Yantra, replete with all *mantras*, beings, and worlds.[4]

With these words we reached our destination: the doorway of Padma Prasad Bhatta, the initiating priest (*dīkṣā-pūjārin)* of Paśupatināth Temple, a man invested with the authority to sustain the lineage of Paśupatināth Temple priests (*pūjārins*). Padma Prasad not only has an encyclopedic grasp of Nepalese *paddhatis* and Tantras, but is also widely recognized as an accomplished *sādhaka* of the Kāpālika, Śrī Vidyā, and Guhyākālī Kaula traditions. During the course of our two-hour conversation, he revealed many important facets of the interconnections among various Tantric communities in Nepal and also discussed the Tantric practices that transform the human body into what he called the "mega-powerful body of Śiva-Śakti," that is the seat of all the gods. Padma Prasad explained:

> In Tantra gods do not have an external abiding place. They dwell within the centers of the body. We generate them internally and then instill them in external images. Afterwards, we reabsorb them into ourselves. In this way we perfect and empower our body and thereby become the Absolute. This is the essence of Tantra.[5]

Sthanesvar later commented on Padma Prasad's statement:

> The statement "gods do not have an external abiding-place" is great. Only a Kaulin like Padmaji could know these things. People either naively think

> that the gods live in some other world, or they are skeptical and suppose that the gods don't exist at all. But the gods surely exist. The gods are the forms of the syllables and the syllables are the basis of creation. However, this creation is our creation. There is no other who created us. We created ourselves as all that is here before us. We placed creation with ourselves as ourselves. And so in our daily *pūjās* and meditative visualizing we manifest the powers of Tripurasundarī to project creation externally from within herself by constructing the gods from our *mantra* recitation, installing them in images, and then reabsorbing them into ourselves at the end of our practice. In this way, like—or rather as—Tripurasundarī, we create, sustain, conceal, destroy, and liberate universes.[6]

In this chapter we will examine various aspects of Tantric *sādhana*, the specialized ritual and yogic practices by means of which the Tāntrika transforms his or her pschophysiology and awakens to his or her true identity as that divine consciousness-power which resides within the innermost depths of the Self.

The Regressive Power of *Sādhana*: Reversing the Cosmogonic Process

In the highly coded environs of Tantric practice the final aim is the realization that the body of the *sādhaka* and the body of divinity are united in a holographic universe[7] whose constituent parts contain within themselves the whole, "this all" (*sarvaṃ idaṃ*). The *Śiva Saṃhitā*, a Nāth Siddha guide to *haṭha yoga* (ca. Tenth century), describes the body of the *yogin* as the seat of the entire universe.

> In your body is Mount Meru, encircled by the seven continents; the rivers are there too, the seas, the mountains, the plains, and the gods of the fields. Prophets are to be seen in it, monks, places of pilgrimage and the deities presiding over them. The stars are there, and the planets, and the sun together with the moon; there too are the two cosmic forces: that which destroys, that which creates; and all the elements: ether, air and fire, water and earth. Yes, in your body are all things that exist in the three worlds, all performing their prescribed functions around Mount Meru; he alone who knows this is held to be a true yogi.[8]

As discussed in Chapter 1, in Śrī Vidyā Śākta Tantra the Goddess is celebrated as manifesting simultaneously on the macrocomic plane as the universe and on the microcosmic plane in the human psychophysiology. In Tantric traditions this twofold manifestation is at times described as a "double concealment" in which divine consciousness conceals its true nature. Sanjukta Gutpa remarks:

> Tantric philosophy says that ultimately the unconscious bits of the universe, like stones, are also God and hence consciousness that has decided to conceal itself (*ātma-saṃkoca*). Here we come to the double concealment which God decides on: firstly, He conceals the fact that His true form is identical with the individual soul; and secondly, he conceals His true nature as consciousness to manifest Himself as unconscious phenomena.[9]

The Absolute's contraction as the universe is understood in this context as the outward projection of its inner nature.[10] In this non-dual perspective, the universe is not a limitation of the Godhead. Rather, it is the pristine reflection of its infinite creative powers (*ananta-kalā-śakti*). Sthanesvar, in his *Śrī Tantra-Hṛdgahvara*, explains:

> Truly speaking, this universe is the inseparable reflection of consciousness. While reflecting in a mirror the sun neither loses light nor heat. In the same way, while the supreme Mother (Parāmba) reflects as, and into, the universe, she loses no lustre.[11]

The Godhead becomes the universe and all beings in it, enfolding[12] itself into an infinitely varied cosmic dance. However, once manifested as all living beings, the Godhead in each case conceals its true nature (*svarūpa-saṃkocana*). Tantric ritual and yogic practices provide the tools for the *sādhaka* to awaken to his or her true nature as that supreme consciousness-power which is the source and goal of all creation.

The key to achieving this realization is initiation into a Tantric lineage of perfected ones (*siddha-sampradāya*) stemming directly from the mouth of the Godhead (*divya-mukha*) and capable of revealing the technologies of self-perfection. Initiation includes training in the specialized ritual and yogic procedures that produce transformations in consciousness as a result of the manipulations of the fluids of the physical body and the energies of the subtle body. Across sectarian divisions, Tantric systems of *sādhana*, share certain common features. In each case, the aim is to reverse the process of cosmogenesis and return the Godhead's projected manifestations back to their unmanifest source. During *sādhana* the practitioner encodes in his or her microcosmic form the various parts of the Godhead's macrocosmic form: divinities (*devatās*), phones (*mātṛkās*), graphemes (*kāras*), elementary principles (*tattvas*), worlds (*lokas*), and I-cognizers (*pramātṛs*).[13] In this way, the *sādhaka* reproduces the process of cosmogenesis within his or her own psychophysiology. He or she then reverses this process by harnessing the regressive power of the *visarga-śakti*[14] and awakening the *kuṇḍalinī-śakti* seated at the base of the subtle physiology. Once awakened, the *kuṇḍalinī-śakti* ascends through the central channel, its ascent representing the dissolution of the universe in which all manifest forms are absorbed back into their unmanifest source in Paramaśiva at the crown of the head.

The mechanics of the *sādhaka*'s reversal of the cosmogonic process and return to the Godhead function according to an internal-external dialectic in which modalities of external worship (*bahir-yāga*) are mirrored by internalized visualizations and yogic practices (*antar-yāga*).[15] The template that mediates this dialectic is the *yantra*, the mesocosmic device that is imparted by the *guru* at the time of initiation, *dīkṣā*.[16] As

discussed in Chapter 1, the *yantra*—and more specifically the Śrī Yantra in Śrī Vidyā—is the geometric embodiment of the divine that functions simultaneously as the image of the divinity, the image of the universe, and the "image of man."[17] The Śrī Vidyā *sādhaka* employs this mesocosmic device, the Śrī Yantra, in both external ritual worship (*pūjā*) and internal meditative practice as a means of tracing the unfoldment of the cosmogonic process (*sṛṣṭi-krama*) from the *bindu* in the center to the outer circuits of the *yantra*'s periphery and, conversely, as a means of reversing the cosmogenesis by tracing the process of dissolution (*laya-krama*) starting from the periphery and moving inward to the center, the *bindu*. The adept's external ritual actions are mirrored by an internal movement of consciousness in which he or she moves from an extrovertive state of multiplicity represented by the *yantra*'s outer circuits to an introvertive state of undifferentiated unified awareness represented by the *bindu* in the center. In the advanced stages of *sādhana*, this movement in consciousness is accompanied by the movement of the *kuṇḍalinī–śakti* from the *mūlādhāra-cakra* at the base of the spine to the *sahasrāra-cakra* at the crown of the head, which is identified with the *bindu*. Once the *kuṇḍalinī* reaches its final destination and becomes permanently established in the *sahasrāra-cakra*, the practitioner becomes a *siddha*, enters the "non-way" (*anupāya*), and transcends the need for any further form of practice.[18]

The Transgressive Power of *Sādhana*: Harnessing *Śakti*

In order to understand the defining characteristics of Tantric *sādhana*, we must first consider the defining characteristics of Hindu Tantra more generally. A number of eminent scholars of Tantra, including Teun Goudriaan,[19] André Padoux,[20] and Douglas Brooks,[21] have developed lists of descriptive criteria to characterize Hindu Tantra. Brooks in particular argues for a "polythetic" approach in which, drawing upon the earlier work of Goudriaan and Padoux, he characterizes Hindu Tantra with reference to ten core features: (1) "extra-Vedic" canon; (2) specialized forms of yoga and spiritual discipline; (3) incorporation of theism and philosophical non-dualism with speculations concerning correspondences between the macrocosm and the microcosm; (4) elaborate speculations on the nature of sound and ritual use of *mantras*; (5) ritual use of aniconic *yantras* and *maṇḍalas*; (6) emphasis on the authority of the guru; (7) bipolar symbolism; (8) secret and expeditious techniques to attain worldly empowerment (*bhoga*) and liberation (*mokṣa*); (9) use of prohibited substances and engagement in atinomian practices; (10) initiation (*dīkṣā*) based on criteria other than caste (*jāti*) or gender (*liṅga*).[22] Although a useful heuristic device for locating "family resemblances" among various sects that may otherwise seem quite unrelated, Brooks's polythetic approach rests on the assumption that there is no single defining feature of Hindu Tantra and that consequently we must caste our taxonomic net very wide if we are to capture the slippery fish that is Tantra. However, using Brooks's wide polythetic net one inevitably reels in not just Tantric tunas, but a variety of other fish in the sea of Indian religio-philosophical traditions, ranging from early Vedic traditions to contemporary *bhakti* movements.

Among scholars who have objected to Brooks's polythetic approach, Mark Dyczkowski in particular characterizes Brooks's approach as potentially "meaningless" and offers instead a concise definition of a Tāntrika, or practitioner of Tantra, as "one who has received initiation into a set of practices linked with a textual tradition proclaiming itself to be 'Tantra.'"[23] This definition links the practitioner (*sādhaka*) to initiation (*dīkṣā*), to practice (*sādhana*),[24] and to textual traditions that are self-identified as Tantric. Dyczkowski thus reduces Brooks's list to three components: initiation, practice, and text. I would argue, however, that we need to define more precisely the specific nature and goal of Tantric practice. In this context, I favor David White's definition of Hindu Tantra as the salvific pursuit of power (*siddhi*) through transgressive practices in which the bodily energies and fluids are manipulated, channeled, and/or exchanged, either externally through mystico-erotic rituals[25] or internally[26] through specialized visualization and body-control techniques. It is this pursuit of power through transgressive practices that distinguishes Hindu Tantra from India's other religio-philosophical traditions.

Any attempt to define Hindu Tantra is further complicated when, in contrast to Brooks, one views Tantric traditions through a diachronic lens.[27] In this context one must distinguish between the older mystico-erotic forms of Tantra found in the early Kaula traditions and the later sanitized forms of high Hindu Tantra found in Trika Kaula Śaiva traditions and Śrī Vidyā Śākta traditions.[28] The Kaula cults, originating as early as the seventh or eighth century, were centered on antinomian rituals in which the fluids of the body served as the means for the attainment of empowering knowledge (*jñāna-siddhi*).[29] Gathering at Kaula temples, cemeteries, and other sites outside the pale of the orthodox brahmanical tradition, the Yoginīs and Siddhas of the

Kaula traditions engaged in ritualized sex and exchanged bodily fluids as a way of demonstrating their links to a shared spiritual tradition, the *kula*, through which the clan nectar (*kula-dravya, kulāmṛta*)[30] served to produce a radical form of empowerment. Such mystico-erotic circles were linked by the sharing of bodily fluids that were understood to have their ultimate origin in the Goddess, Śakti, she who is the source of all power. "The life and structure of the tantric family or clan (*kula*)," writes White, "is defined by the life- and immortality-giving flow of the clan essence (*kulāmṛta*) that is transmitted, concretely and in the form of sexual fluids, in tantric initiation and worship rituals."[31] In these erotically charged environs, ritualized sexual intercourse and its products were the means to power. I would argue that it is this transgressive body-based system of soteriology and practice that remains at the heart of Hindu Tantra even in its later classical formulations when it was sanitized in the complex theological systems of Trika Kaula and Śrī Vidyā.[32] But why would the great exponents of Trika Kaula and Śrī Vidyā traditions—such as Abhinavagupta and Bhāskararāya, who were both observant brahmins—incorporate into their systems the mystico-erotic practices of earlier Kaula traditions? Tāntrikas answer this question by declaring that such transgressive activities as ritualized sexual union and the ingestion of forbidden substances are necessary for breaking the bonds that bind the *sādhaka* to the endless cycle of birth and death. Brooks remarks:

> Tantrics engage the forbidden to transcend mundane restrictions and to experience directly the inherently blissful (*ānanda*) nature of the ultimate in the form of certain worldly (and often forbidden) pleasures (*kāma*). More interested in how these convention-transcending methods bring about these experiences than in how others might react, Tantrics are unapologetic, preferring secrecy to explanation.[33]

"Engaging of the forbidden" enables the Tāntrika to attain a state of liberation-while-living (*jīvanmukti*) predicated on the harnessing of desire (*kāma*) for the purpose of spiritual and worldly empowerment.[34] The Tāntrika understands salvation to be achieved when he or she realizes that vibrant dynamism of consciousness-power (*cit-śakti*) which is the source and basis of the universe. Brooks writes, "The universe, according to Hindu Tantrism, is nothing but power (*śakti*), which is creation's material and efficient cause and its immanent and transcendent form."[35] Understanding his or her own psychophysiology to be an exact replica of the macrocosm, the Tāntrika realizes his true nature as the microcosmic embodiment of consciousness-power.

The pursuit of spiritual and worldly empowerment necessitates that the Tāntrika transgress the brahmanical boundary lines delineating the pure and the impure, for power is often perceived to lie most potently in those places that are beyond the pale of conventional norms: in sexual fluids, prohibited substances, dead bodies, and the like. For this reason, the early Yoginī and Siddha exponents of Kaula traditions practiced their liberating mystico-erotic practices in cemeteries and other non-brahmanical zones. Engaging in ritualized sexual union, they sought a caste-defying awakening through which they could tap the deepest reservoirs of power.

While early Kaula traditions were often promulgated by lower castes, the later Trika Kaula and Śrī Vidyā traditions were often formulated by brahmins. In the case of Kashmir, as Sanderson astutely points out, the brahmins adopted Tantric practices as a means of incorporating their purity-bound self within a Tāntrika self that viewed the former as its lower nature.[36] Such double encoding enabled these brahmins to remain pure in social spheres while secretly harnessing the impure powers of the

Kaula goddesses of the Krama and Trika. Abhinavagupta provides two explanations for the necessity and efficacy of antinomian Tantric practices. First, notions of purity and impurity are not absolutes, but are rather self-imposed and self-limiting social categories. Second, the ingestion of wine and meat, ritualized sexual intercourse, and other transgressive activities condoned by the Tantras serve as stimulants for the harnessing of *śakti* and the "duality-devouring expansion of consciousness."[37]

One of the defining characteristics of high Hindu Tantra, as formulated by Abhinavagupta and later exponents of Trika Kaula and Śrī Vidyā traditions, is the exegetical strategy of veiling heterodox Kaula practices within a corpus of practices and doctrines that adorned the face of a sophisticated orthodoxy. This exegesis of dissimulation[38] enabled the Tāntrika to maintain an appearance of brahmanical purity in public even as he or she transgressed such boundaries through secret rites of Tantric empowerment.[39] High Hindu Tantra thus arose as the exegetical and ritual capacity to reflect on "an otherness within"[40]—the Kaula or Kālī-self[41]—in an effort to transcend the limitations imposed by dualistic, caste-bound notions of purity and impurity.

A contemporary instance of this purity-power dialectic is found in Tamil Nadu among Smārta Brahmans who adopt Śrī Vidyā practices as part of their own complex strategy to reflect on an internalized otherness. We find a similar instance today in Nepal among both Parbatīya and Newar brahmins, who simultaneously maintain both Vedic and Tantric traditions in their daily *pūjas* and *sādhanas*, thereby disguising a Tantric self behind a social mask of brahmanical conformity.[42] These examples reveal that brahmanical Tāntrikas consider the rewards of Tantra to be worth possible infractions of the purity codes upheld by the brahmin self. For these brahmins the

acquisition of spiritual and worldly power is an end that justifies the heterodox means necessary for its attainment.

If we now return to Brooks's tenfold taxonomy, I would argue that the last three features are the most important distinguishing characteristics of Hindu Tantra: (8) secret and expeditious techniques to obtain worldly empowerment (*bhoga*) and liberation (*mokṣa*), (9) use of prohibited substances and engagement in antinomian practices, and (10) initiation (*dīkṣā*) based on criteria other than caste and gender. These three features are the essential defining elements of Hindu Tantra and its project of harnessing the liberating, intoxicating powers of Śakti.

The Transformative Power of Mystico-Erotic Practices: The Secret Rites of Tantra

As the term *tantra* denotes the sense of "weaving," so the aim of Tantric traditions is to interweave philosophical speculations and ritual and yogic practices into a single body-based system focused on the pursuit of liberating power. This system, as discussed earlier, involves the manipulation and exchange of bodily energies and fluids through external mystico-erotic rituals and internal meditative practices.

The religious use of sexual imagery and practices in South Asia is not the exclusive province of Tantric traditions but can be traced back to as early as the Vedic period. In certain Vedic ritual practices, we find explicit suggestions of the importance and power of sexual transactions. At the culmination of the *aśvamedha* sacrifice, the king's first consort was instructed to copulate with the immolated horse, which was itself the embodiment of the king's virility. As Mircea Eliade points out

this sexual union is a ritual *coincidenta oppositorum* that replicates the cosmogonic moment. Sexual union thus transforms the king and queen into the divine pair.[43] Jan Heesterman observes that this symbolism also carries through to other Vedic *śrauta* sacrifices in which "the *patnīsaṃyāja* offerings made to the Wives in the *gārhapatya* [fire] are explicitly equated with sexual union. . . ."[44] Sexual symbolism is also connected with the *araṇis*, or Vedic fire drills. The friction created from the churning of these sticks is equated with the sexual act.[45]

In the context of Vedic sacrifice, sexual symbolism is often conjoined with asceticism. The *yajamāna*, the patron of the sacrifice, must undertake a series of ascetic practices, including sexual abstinence, during the course of ritual. The sexual aspects of the rites are thus charged with the power of *tapas*,[46] providing an early model for the Tantric notion that pleasure (*bhoga*) must be fused with restraint (*yoga*). This fusion of pleasure with restraint is particularly emphasized in the *mahāvrāta* rites. The entire fifteenth book of the Atharva Veda is devoted to a discussion of the mysterious *vrātyas*, who practiced an early form of yogic asceticism. At a critical juncture in their *mahāvrata* rite a prostitute (*puṃścalī*) unites with a *brahmacārin*.[47] As Eliade explains, the exact purpose of this union is not clear. However, several scholars have suggested that the *vrātyas* were precursors of later Śaiva traditions, and thus their *mahāvrāta* rites might be the precursors of the later antinomian Tantric rituals that utilize the five prohibited substances and activities (*pañca-makāra*)—meat, fish, wine, intoxicating grain, and illicit coupling.

Certain Upaniṣads interpret the Vedic *śrauta* sacrifice with reference to sexual symbolism, with the sacrificial fire representing the female sexual organ into which the male seed is deposited. Eliade writes:

> From the *Bṛhadāraṇyaka Upaniṣad* on, the belief becomes prevalent that the fruit of "works"—the result of a Vedic sacrifice—can be obtained by a ritually consummated marital union. The identification of the sacrificial fire with the female sexual organ is confirmed by the magical charm cast on the wife's lover. . . . A ritual detail of the union, when it is wished that the woman shall not conceive, suggests certain obscure ideas concerning the reabsorption of semen. . . .[48]

Eliade goes on to quote a passage from the *Bṛhadāraṇyaka Upaniṣad*: "He should first exhale, then inhale, and say: 'With power, with semen, I reclaim the semen from you!' Thus she comes to be without seed."[49] This important passage suggests a Vedic antecedent to the yogic technique of semen reabsorption, *vajrolī-mūdra*, which is so central to later Tantric practices. What is interesting about this practice is that it might also be viewed as a technique of ingestion, in which the male practitioner eats the sexual food cooked in his wife's vaginal oven. Later Tantric texts suggest this model when they speak of the genital organs as lower mouths (*adho-vaktra*).[50] This language is important because it recalls the gastronomic practices of early Tantric traditions in which the ingestion of sexual fluids (*kula-dravya*) is the *sine qua non* of spiritual empowerment.

As early as the fifth century C.E. we find substantial epigraphic, textual, and architectural evidence[51] to substantiate the existence of radical Yoginī cults centered on the consumption of human flesh and fluids, which served as fuel for the Yoginīs' magical flights. These Yoginīs gathered at night at temples uniquely designed for orgiastic rituals that culminated in ecstatic flights. The Vedic fire pit is embodied in these rituals in the ferocious mouths and fiery intestines of proto-Tantric female *sādhakās* who demanded the products of human anatomy as their sacrificial offerings. White quotes an important passage from the eighth-century *Mālatī-Mādhava* of Bhavabhūti:

> Beholding [*paśyantī*] by the power of reabsorption [*layavasāt*] the eternal [*nityam*] Supreme Spirit [*ātmānam*] in the form of Siva [*śivarūpiṇaṃ*] {who}, superimposed upon my six members [and] placed in the six cakras [*nyasta-ṣaḍaṅgacakranihitaṃ*], manifests himself in the midst of the heart lotus [*hṛtpadmamadhyoditaṃ*], here I have now come [*iyamahamidānīm . . . abhyāgata*] without experiencing any fatigue from my flight [*aprāpta-patana-śrama*] by virtue of my extraction of the five nectars [*pañcāmṛtākarṣaṇād*] of people [*jagataḥ*], {which I have effected} by the gradual filling of the channels [*nāḍīnāmudayakrameṇa*].[52]

In these late night Yoginī gatherings (*yoginī-melapas*), which seemed to fascinate popular imagination,[53] sexual transactions appear to take a back seat to digestion. However, the early literature also speaks of Siddhas and *vīras*, potent male practitioners, who offered their virile semen as high-powered Yoginī rocket fuel.[54] Who were the perfected male heroes? They were most likely initiates of the various Kula traditions that were present in the same regions where the Yoginī cults flourished. These were the Kāpālikas, Paśupatas, Lakuliśas, and other proto-Tantric traditions that centered their antinomian practices in the cremation grounds. Early accounts of these traditions suggest that sexual union, *maithuna*, figured in their shamanistic efforts to acquire *siddhi*s.[55] It is not unrealistic, then, to assume that the Yoginīs coupled with these potent Kula adepts, seeing their yoga-refined seed as the most potent power-substance. While the textual sources speak of the eating of these substances, we cannot dismiss the possibility that this eating occurred through the lower mouth during acts of ritualized sex, which culminated in the Yoginīs and Siddhas ascending together into the sky.[56]

While the early associations between the Yoginī and Kula traditions are hard to determine, by the time of the eighth-century *Kaulajñānanirṇaya* of Matsyendranāth the two traditions have been fused into a Yoginī-Kaula synthesis. Here sexual transactions are brought to the forefront as the means through which the clan

knowledge (*kula-jñāna*) is transmitted from the Goddess to human practitioners through the lower mouths of Yoginīs. The *haṭha yoga* techniques of the Nāth Siddhas are injected with a solid dose of the feminine such that sexual union becomes the means for the elevation of the *kuṇḍalinī* through the body's subtle physiology, which is mapped as the locus of Yoginīs, Ḍākinīs, and Sākinīs who abide at the various *cakras* awaiting the proper bodily offerings.[57] The *kuṇḍalinī* is itself the supreme Yoginī who flies upward towards the cranial vault, powered by "oblations of wine and vital fluids."[58]

Inheritors of the earlier Yoginī and Kula traditions, the Yoginī-Kaulas viewed *maithuna*, ritualized sexual union, as the means not to a literal flight, but rather to an internal ascent within the body's central meridian, the *suṣumnā*. No longer blasting off from cremation ground launching pads, the Kaula Yogins and their Yoginī consorts exchanged sexual fluids for the purpose of bringing about the ultimate union—the union of Śiva and Śakti—within their own subtle physiologies. Thus by the time of the Yoginī-Kaula traditions of the tenth century, sexual imagery had been mapped onto the subtle physiology, and the raison d'être of sexual transactions was now to propel internal flights. The final step in the development of Tantric sexual practices was the overlaying of the sexual body with photic and acoustic registers such that it became veiled behind a discourse of consciousness as pure light and sound. This sanitized discourse nevertheless remained predicated on the exchange of fluids as the means to tapping the infinite powers of light and sound dwelling within the body's vital centers.

Shortly after the rise of the Yoginī-Kaula synthesis, Abhinavagupta, the great Kashmirian exegete, formulated his own Trika Kaula system in which the discourse

of fluids is incorporated in a discourse of consciousness that includes both photic and phonic valences.[59] On the grid of highly complex *yantras*, the *sādhaka* is to perceive the expansion and contraction of consciousness as consubstantial with his own limbs, fluids, and breaths, which are themselves nothing but pure consciousness. *Mantras* and breaths are offered into the fire pit of consciousness in order to produce a radical awakening.[60] The horrific flesh-consuming Yoginīs are poetically represented in this discourse as metaphors for the unfolding of a self-projecting Absolute.[61]

Abhinavagupta's discourse of consciousness tactfully conceals the more ancient Yoginī-Kaula practices that lie at the core of his system. For what fuels the ultimate ascent into divine realization in this system is sexual union with the *dūtī* through whose Yoginī mouth (*yoginī-vaktra)* flows the highest knowledge (*para-jñāna*). In this context the bliss of orgasm is the revelation of the *sādhaka*'s innate divinity and the means for propelling the *kuṇḍalinī* to its final destination in the *sahasrāra-cakra*. This Kaula practice is discussed in the twenty-ninth chapter of Abhinavagupta's *Tantrāloka*.[62] It is referred to as the *rahasya-vidhi*, the "secret rite," and the *kula-yāga*. This rite is accessible only to those Tantric heroes (*vīrās*) who have mastered the first three stages (*upāyas*) of the Trika Kaula path and are ready for final release. Seated in a circle with the guru at the center,[63] the qualified *sādhakas* prepare for union with the guru's *dūtīs*, whose vulvas are fire pits in which all ignorance is burned and through which flows liberating awareness. The sacrificial offerings are the three forbidden *makāras*—*māṃsā*, meat; *madya*, intoxicating drink; and *maithuna*, ritualized sexual union—which fan the fire of consciousness. The products of *maithuna*, semen and vaginal discharge, are captured in a chalice and offered to the guru as the *kulāmṛta*, the clan nectar that bestows immortality. Veiled behind a sanitized discourse of

consciousness, sexual transactions are thus the hidden fire that fuels the highest stages of Abhinavagupta's system of *sādhana*, producing Siddhas who unite male and female within themselves through union with Tantric consorts empowered by the sexual fluids of their masters.

In Kaula Śrī Vidyā practices the *sādhaka* engages in the mystico-erotic rites of the *kāma-kalā* both on the level of internalized meditative practices (*antar-yāga*) and on the level of external ritual practices (*bahir-yāga*). The Śrī Yantra serves as the vehicle for the internalized visualization of the *sādhaka*, for, as discussed in Chapter 1, the *kāma-kalā* pulsates at the heart of the Śrī Yantra. The *kāma-kalā* is the center point of the two innermost triangles of the Śrī Yantra, which symbolizes the union of Śiva and Śakti. At the apex of each of the triangles are inscribed the *bīja-mantras*—*a* and *ha*—which are the sound-forms of Śiva and Śakti, respectively. The grapheme *īṃ*, which is inscribed graphically at the center of these triangles, is the sound-syllable of the supreme Goddess Tripurasundarī, who is none other than the *kuṇḍalinī-śakti*.[64] The Śrī Yantra thus depicts the dialectic between manifestation (Śakti) and transcendence (Śiva), a dialectic embodied and overcome within the *sādhaka*'s own subtle physiology through the awakening of the *kuṇḍalinī*. In his commentary on the Nityāṣoḍaśikārṇava, entitled *Artharatnāvali* (ca. twelfth century), Vidyānanda describes the process by which the *sādhaka* visualizes and awakens the *īṃ*-as-serpentine power from within the root *cakra*:

> Thus in the fire of consciousness, residing inside the triangular fire pit, arising inside the lotus of the *mūlādhāra*, by the ladle of mind through the channel of *suṣumṇā*, with the ghee of the fluid of supreme Śiva, harnessed within the lotus of the supreme sky, reciting the *mūlavidyā*, making the oblation, one should offer the activities of the senses, including the totality of good and bad actions as well as pain and pleasure, into this power [= *īṃ*].[65]

In Kaula Śrī Vidyā circles such internalized visualizations of the Śrī Yantra are but preparations for unlocking the rich symbolic valences embedded in the *kāma-kalā*. The *vīra*, the Tantric hero, perceives the interlocking triangles as the united phallus and vulva of the divine pair, Śiva and Śakti. In the advanced stages of *sādhana*, the interlocking triangles are correlated with the anatomy of the *vīra*'s Tantric consort, with the apexes of the triangles corresponding to her *yonī*, breasts, and face. After visualizing this image within himself during *antar-yāga*, the adept *sādhaka* then engages in external ritualized union (*maithuna*) with his Tantric consort. This *bahir-yāga* produces the clan nectar, and it is the ingestion of this divine fluid at the culmination of an elaborate ritual process that establishes the practitioner in a "state of Śiva" replete with "infinite awards."[66]

The Journey to the Summit: The Nepalese Sarvāmnāya System

Nepalese Śrī Vidyā Śākta Tantra represents itself as the culminating synthesis of the Trika Kaula, Krama, and Śrī Vidyā traditions that were brought to Nepal from India. As discussed earlier, Nepal's Sarvāmnāya system represents itself as an encompassing system that incorporates and integrates the six streams of Āgamic revelation, or six transmission schools (*ṣaḍ-āmnāyas*): the eastern (Pūrvāmnāya), southern (Dakṣiṇāmnāya), western (Paścimāmnāya), northern (Uttarāmnāya), lower (Adhāmnāya), and upper (Urdhvāmnāya) transmissions. Understanding that Tripurasundarī, who is Paramaśivā, has revealed herself in the form of the six faces of Śiva and their corresponding scriptural sources, the Nepalese Śrī Vidyā Tāntrika seeks initiation into each of these schools. The Nepalese Śrī Vidyā system of *sādhana*

thus incorporates aspects of the practices of these various schools in its own distinctive corpus of practices.

The Sarvāmnāya system appears to be the unique formulation of Nepalese Tantra, shared alike by Newar and Parbatiyā practitioners. The major study of the *āmnāya* traditions—Mark Dyczkowski's brilliant and extensive *The Canon of the Śaivāgama*—does not discuss Nepal's Sarvāmnāya system. Likewise, Slusser,[67] Toffin,[68] Gellner,[69] and Levy[70]—all prominent scholars of Nepalese society and culture—appear unaware of this unique tradition and its prominent position in Nepalese religious and social practices. My own limited study of the Sarvāmnāya system is based primarily on ethnographic sources, although I have also undertaken a preliminary investigation of textual sources, drawing on a variety of manuscripts at Nepal's National Archives.

According to Divakar Acarya, the Nepalese Sarvāmnāya system is rooted in the Siddhayogeśvarīmata-Tantra (ca. eighth century) and related Krama-Kaula texts, which seek to subsume a number of groups of goddesses into one system that equates them with aspects of the one Great Goddess, who is identified with supreme consciousness. Divakar explained:

> Once you get this tendency, then you have the seeds for the growth of the Sarvāmnāya. We have the seven Mātṛkās, the eight Mātṛkād, the nine Durgās, the sixteen Nityās—all these groups of goddesses, each with their own set of texts, practices, and historical origins. Yet by the time of Abhinavagupta these distinct groups are understood mystically as aspects of one Godhead. So while in India the *āmnāyas* were understood to be rooted in particular regions and connected with particular texts and deities, in Nepal we synthesized these traditions into one tradition that incorporated them all. This was only logical. The *āmnāyas* all arise from the mouth of Śiva. Śiva may be depicted with multiple mouths, but Śiva is one. For a practitioner, the *śāstras* of the different *āmnāyas* are related. They represent stages in the evolution of man back to God. So as we receive initiation, step by step, into

each *āmnāya*, we move closer and closer towards the goal of Tantric practice—the realization that we ourselves are omnipotent.[71]

Although the exact date of origin of the Sarvāmnāya system is uncertain, it was established by the time of King Śrī Pratāp Siṅgh Śāh Deva (ca. 1751-1777). Himself an initiate of the Sarvāmnāya tradition, King Pratāp Siṅgh is widely recognized by contemporary Sarvāmnāya *sādhakas* for integrating a wealth of *paddhatis* in his work entitled the *Puraścaryārṇava*. This compilation not only provides important historical testimony to the prominence of Tantric practices in the lives of Nepal's kings, but it also provides textual evidence that by the eighteenth century the primary *āmnāyas* with their associated deities and texts had been fused into a single, integrated system of practice. This voluminous (1230 pages) text contains the *puraścaraṇas*, or modes of worship, for each of the major Tantric deities of the valley. As a single *paddhati* comprising a multitude of *paddhatis* to the various Tantric deities of Nepal-Maṇḍala, the *Pauraścaryārṇava* exemplifies textually the unified state of consciousness that the *sādhaka* systematically constructs through sequentially traversing the paths of the various *āmnāyas*. The *Pauraścaryārṇava* symbolizes the Viśvarūpa Devī, the Goddess who, as the wholeness of consciousness, unites all forms and all deities within herself in a unified totality. Sthanesvar explained:

> We don't see the *Pauraścaryārṇava* simply as a composite of many different ritual texts—although it is this too. Rather, we see it as a map for making it back to God by uniting all the different deities and their *mantras* within myself. . . .[72] Personally, I do not depend on the *Puraścaryārṇava*. The Nityāṣoḍaśikārṇava accomplishes [this same goal]. But, this text [the *Puraścaryāṇava*] is very important for helping us understand Nepalese Tantra and the extent to which it was impacted by the non-dual wisdom of the Śrī Vidyā and related traditions.[73]

Sthanesvar's statement highlights the movement towards interiorization at the heart of Nepalese Śākta *sādhana*. It is this movement towards the realization that all beings reside within one's own Self *(svātma-sarva-bhūta-antarvāsin-jña)* that characterizes the esoteric dimensions[74] of the Sarvāmnāya. The Sarvāmnāya system of *sādhana* transformed the perfected adept into the repository of all treasures, all knowledge, and all forms of power. It is no wonder, then, that such a tradition would be supported so extensively by Nepal's kings. Engaged in the practices of the Sarvāmnāya, kings like Pratāp Siṅgh transformed their own bodies into the locus of all beings and all worlds and thereby meditatively and ritualistically ruled the cosmos. In this context, the enacting of the king's power upon the social stage was understood as simply an outer manifestation of the flow of power already realized within himself.

In the esoteric interpretation of the Sarvāmnāya system, the six *āmnāyas* correspond, respectively, to the *cakras* in the subtle physiology. Thus as the *sādhaka* is initiated sequentially into each of the transmission schools, he awakens the *kuṇḍalinī-śakti* in the *mūlādhāra-cakra* and then activates in turn each of the *cakras*, causing the *kuṇḍalinī* to ascend successively through the *cakras* to the thousand-petaled lotus—the *sahasrāra-cakra*—at the crown of the head. According to Siddhi Gopal Vaidya, the ascent of the *kuṇḍalinī* is like a journey to the top of Mount Everest. The goal of this journey, Everest's summit, is the abode of Tripurasundarī. This highest position can be reached only by passing through the stages that precede it, just as Sir Edmund Hillary could reach the world's highest point only by gradually passing through the multiple terrains that led to the summit. It was for this reason that Siddhi Gopal gave me a look of bemusement when, in our first meeting, I informed

him I had come to discuss Śrī Vidyā theology and practice with him. Siddhi Gopal remarked:

> You must understand Tripurasundarī in relation to the other goddesses and lineages within our [Sarvāmnāya] system. [Tantric] *sādhana* should be understood sequentially, like the stages of a journey. If you are hoping to reach the peak of Mount Everest, then first you have to reach base camp. How can you get to the peak without first going through base-camp? In this mystical journey Tripurasundarī is the summit and the *mūlādhāra* is the base-camp.[75]

This mystical journey is the inward ascent of the *kuṇḍalinī-śakti* through the *suṣumṇā*, beginning in the *mūlādhāra-cakra* at the base of the spine and then moving upward through the other five *cakras*: the *svādhiṣṭhāna* (genital region), *maṇipura* (navel), *anāhata* (heart), *viśuddha* (throat), and *ājñā* (between the eyebrows). Situating his or her awakening consciousness in this penultimate region of power, the advanced *sādhaka* prepares for the final ascent to "Everest's summit," the *sahasrāra-cakra*, which is the abode of Tripurasundarī. Situated in this highest place of power (*parama-śāktapīṭha-sthita*), the *sādhaka*—whether a king, priest, or peasant—realizes his or her identity with Tripurasundarī, she who is within and beyond the three cities.

According to Siddhi Gopal, *sādhana* in the Sarvāmnāya system begins with meditation on the goddess of the "base-camp," Hāṭakeśī,[76] "the golden mistress," who resides in the *mūladhāra*. He explained to me:

> Hātakeśī bestows all wealth. You please her by meditating on the *mūlādhāra* region. When you feel either heat, cold, or *spanda* (trembling) then know that she is pleased. When she is pleased, these following signs will manifest in your outer life: great material wealth, success in all your endeavors, a voice like thunder that will command the respect of all, and perfect health. What more could there be than this? Having attained the prosperous blessings of Hāṭakeśī, why would you want to continue on from the base-camp? The answer is: *mukti*. The blessings of Hāṭakeśī are ultimately illusory. Although success in *yoga* cannot be won without her

> blessings, ironically, those blessings must be renounced. And this makes sense. If I am a poor man and renounce a Rolls Royce, is this true renunciation? No, only when I have the wealth to own a Rolls Royce do I have the power to renounce. If I am rich and renounce wealth, then I am a true renunciant. In the same way, we must first obtain the wealth that Hātakeśī has to offer. Then, we must develop the *viveka* (discrimination) to perceive such wealth as illusion and continue our journey towards the summit.[77]

As the goddess of the lower transmission (Adhāmnāya), Hāṭakeśī represents the first stage in the Nepalese Sarvāmnāya system of *sādhana*, beginning at the base in the *mūlādhāra-cakra*. The next stage of the journey, in which the *kuṇḍalinī-śakti* moves from the *mulādhāra* to the *svādhiṣṭhāna*, is facilitated by initiation into the eastern transmission (Pūrvānmāya), whose root goddess is Pañcamukhī, ("the five-faced one"). At this stage of the journey, the *sādhaka* begins to develop the discrimination that allows him or her to move beyond the desire for material gain. In the next stage, following initiation into the southern transmission (Dakṣināmnāya) and meditation on Kālī, the *sādhaka*'s *kuṇḍalinī* ascends to the *maṇipūra-cakra* in the navel region. From there, the *kuṇḍalinī* ascends to the *anāhata* in the heart region, facilitated by initiation into the Kubjikā traditions of the western transmission (Paścimāmnāya). The *sādhaka* then raises the *kuṇḍalinī* to the *viśuddha* in the throat region by taking initiation into the northern transmission (Uttarāmnāya) and practicing the *sādhana* of Vajrayoginī. From this elevated internal position, the Tāntrika then prepares to move on to the *ājñā-cakra*, situated between the eyebrows. This penultimate phase of the journey is made possible through initiation into the upper transmission (Urdhvāmnāya), which in Nepal is centered on the Goddess Tripurasundarī. This is the final initiation in Nepal's Sarvāmnāya system. The fact that Tripurasundarī occupies the position of the highest Goddess in this system reveals much about the

status of Śrī Vidyā in Nepalese Śākta Tantra and also provides clues as to the identity of the patroness Goddess of Nepal's kings, Taleju, the "Goddess on high," whom we shall discuss more fully in Chapters 3 and 4.[78]

While the accounts of various Nepalese sects may differ on the exact relation of the *cakras* to the *āmnāyas*, nearly all informants confirmed that in the Sarvāmnāya context Tripurasundarī is positioned at the level of the *ājñā-cakra*. This is not to say that a Kubjikā *sādhaka* does not perceive Kubjikā as his or her "Goddess on high." On the contrary, Nepalese Kubjikā *sādhakas* view their *iṣṭha-devatā* as Taleju, the king's chosen Goddess, and as the *urdhvāmnāya-śakti* residing within the highest power centers of the body. The same is true for *sādhakas* of the Guhyeśvarī, Siddhi Lakṣmī, and Mahādurgā traditions. Staneshvar attempted to address this apparent conflict.

> There is no contradiction here. In the *ājñā* there are two feet. One is white. The other is black. These are the grace-bestowing feet of divine consciousness. The white foot is Tripurasundarī. The black foot is Kālī, who is also called Kubjikā, Guhyeśvarī, Durgā, and Siddhi Lakṣmī. To advance to the *sahasrāra*, one must receive initiation into the lineages of both of these goddesses. Tripurasundarī and Kālī are the twin sisters of liberation. They are the two halves that constitute Taleju.[79]

The Nepalese Sarvāmnāya system thus serves to weave together the multiple Goddess clans (*kula*) that have entered the Kathmandu Valley since the eighth century and to organize them into a system of yogic practice that results in the transformation of consciousness through the raising of the *kuṇḍalinī-śakti*. To achieve this end, the Sarvāmnāya system roots itself in the Śrī Yantra, which functions as a template for weaving together the macrocosm with the microcosm. As such it is also the ideal map for constructing notions of space and power in the Kathmandu Valley. As we shall

discuss in the next chapter, the Śrī Yantra has been employed by Nepalese kings since at least the thirteenth century as the power-grid that links the esoteric cultures of the Siddhas and Yoginīs to the political aspirations of Nepal's heads of state. In this way, the Śrī Yantra comes to embody a paradox of power that rests at the heart of the Nepalese sociocultural complex.

NOTES TO CHAPTER 2

1 AR on NṢA 5.6: *Vratasthaḥ parameśāni tato 'nantaphalaṃ labhedityasya rāṣṭrabraṃśadehapīḍādinā kadācidapi japahnāsaṃ na kuryāmiti saṅkalpapūrvakaṃ japed yāvajjīvādhikāram. Tato 'nantaphalaṃ labhediti bhāvaḥ.*

2 ṚjV on NṢA 1.1: *Sarvānugrāhakaṃ tantraṃ sarvopāyāvabhāsakaṃ |*
sarvādhikārasamsiddhyai bahavātārayacchivaḥ ||

3 The *dīkṣa-pūjārin* is responsible for initiating all of the priests at any given temple. For this reason, he must be trained in all of the *āmnāyas*.

4 Oral Communication, Deopatan, Nepal, November 10, 1997.

5 Oral Communication, Paśupatināth Temple, November 10, 1997.

6 Oral Communication, Kathmandu, Nepal, November 11, 1997.

7 See Ken Wilber's discussion in *The Holographic Paradigm and other Paradoxes* (Boulder: Shambhala, 1982). Cf. Paul Muller-Ortega, "Tantric Meditation: Vocalic Beginnings," in *Ritual and Speculation in Early Tantrism: Studies in Honor of André Padoux*, Teun Goudriaan, ed., (Albany: SUNY Press, 1992), pp. 227-229.

8 *Śiva-Saṃhita* 2.1-2.5. Quoted by Jean Varenne in his *Yoga and the Hindu Tradition* (Chicago: University of Chicago Press, 1973), p. 155.

9 Sanjukta Gupta, "The Maṇḍala as an Image of Man," in Richard Gombrich, ed., *Indian Ritual and its Exegesis* (Delhi: Oxford University Press, 1988), p. 32-41.

10 Utpaladeva, *Īśvara-pratyabhijñā-kārikā* 4.1. Translated with commentary by B. N. Pandit (New York: Agama Press, forthcoming).

11 ŚTH 1.3. *Pratimimbena sūryena na mlānima ca śitatā; tad avad eva parāmbāyā na kṣayaḥ pratibimbanāt.*

12 I adopt this terminology from Paul Muller-Ortega's discussion in "Tantric Meditation."

13 Gupta et. al., *Hindu Tantrism*, p. 184-185. Cf. Pandit, *Specific*, p. 39-52.

14 Muller-Ortega, "Power," p. 44.

15 NṢA 5.6: *Dhyātvetyādi. Bāhyārcanāntarārcaneti dhyāne yoge 'nāhata-prasphurat-pūjācakrarājācakrarājasannihitaṃ paradevatāṃ yathāvadārādhya prāguktaphalāptaye japet.* For a detailed discussion of this internal/external dialectic see Gavin Flood's discussion in his *Body and Cosmology in Kashmir Śavism* (Lewiston: The Edwin Mellen Press, 1993). Cf., Vrajavallabha Dviveda, "Having Becomes a God, He Should Sacrifice to the Gods," in *Ritual and Speculation in Early Tantrism*, p. 127.

16 See Alexis Sanderson's "Maṇḍala and Āgamic Identity in the Trika of Kashmir," in André Padoux, ed., *Mantras et diagrammes rituels dans l'hindouisme* (Paris: Editions du CNRS, 1986): 169-207. Cf. Dirk Jan Hoens, "Transmission and Fundamental Constituents of the Practice" in *Hindu Tantrism*, p. 808-83.

17 This is Sanjukta Gupta's terminology. See her, "The Maṇḍala as an Image of Man."

18 B. N. Pandit, "Yoga in the Trika System," in *Specific Principles of Kashmir Śaivism* (New Delhi: Munshiram Manoharlal, 1997): 99. See also: Deba Brata Sensharma's overview of *sādhana* practice in his *The Philosophy of Sādhanā* (New York: SUNY, 1990). Here again, we find parallels with cosmogenesis: depending on one's perspective God's appearance as the universe is either a hierarchical and linear unfolding or an instantaneous self-manifestation. See B. N. Pandit's discussion in his, "Theistic Absolutism and Spiritual Realism," in *Specific Principles of Kashmir Śaivism*, p. 15-28.

19 Sanjukta Gupta, Dirk Jan Hoens, and Teun Goudrian, *Hindu Tantrism. Handbuch der Orientalistik* (Leiden and Koln: E. J. Brill, 1979), pp. 3-12.

20 André Padoux, "Hindu Tantrism," in *Encyclopedia of Religion* 14 (1981): 272-280.

21 Brooks, *The Secret of the Three Cities: An Introduction to Hindu Śākta Tantra* (Chicago: The University of Chicago Press, 1990), pp. 55-72.

22 Brooks, *Secret*, pp. 55-72.

23 Oral Communication, Benares, India, January 15, 1997.

24 Jean Filliozat writes that Tantrism is "only the ritualistic technical aspect of religion . . .." Quoted in Padoux, "Tantrism," p. 273.

25 David White coined the apt phrase "mystico-erotic" practice in a "provisional working definition of tantrism" submitted to members of the AAR's Tantra Consultation, 1996.

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[26] Here I am allowing for the inclusion of *dakṣiṇācāra* and *samāyācāara* practices in which bodily energies are channeled through complex visualization techniques and yogic practices. However, such practices are only "Tantric" if the visualizations are explicitly sexual.

[27] For a classic example of a diachronic approach to the interpretation of Tantrism see Alexis Sanderson's brilliant essay, "Meaning in Tantric Ritual," in Anne-Marie Blondeau and Kristofer Schipper, eds., *Essais Sur le Rituel* III (Louvain-Paris: Peeters, 1995): 15-95. David White also adopts this approach, paying special attention to the evolution of practices. See *Alchemical Body*, "Introduction."

[28] Sanderson, "Meaning in Tantric Ritual."

[29] David White, "Yoga in Early Hindu Tantra," (Unpublished manuscript).

[30] White, *Alchemical*, pp. 137-138.

[31] White, *Alchemical*, pp. 138.

[32] See Alexis Sanderson's discussion in "Purity and power among the Brahmans of Kashmir," in *The Category of the Person. Anthropology, philosophy, history.* Ed. Michael Carrithers, Steven Collins, and Steven Lukes (Cambridge: Cambridge University Press, 1985), pp. 190-215.

[33] Douglas Brooks, "Encountering," p. 406.

[34] Madeleine Biardeau writes, "to place *kāma*—desire—in every sense of the term, in the service of deliverance . . . not to sacrifice this world but to reintegrate it in one way or another within the perspective of salvation." Quoted by Brooks (1992: 411) who himself is quoting Padoux's (1981:351) quoting of Biardeau.

[35] Brooks, "Encountering," p. 412.

[36] Sanderson, "Purity," p. 191.

[37] Sanderson, "Purity," 198.

[38] The historical rise of this exegetical system of dissemblance is traced most carefully by Alexis Sanderson. See, in particular, his "Meaning in Tantric Ritual."

[39] Sanderson, "Purity and Power," p. 203.

[40] Brooks, "Encountering the Hindu 'Other'," 408. Here, Brooks is paraphrasing William Scott Green, "'Otherness Within: Towards a Theory of Difference in Rabbinic Judaism," in *"To See Ourselves as Others See Us": Christians, Jews, "Others" in Late Antiquity*, Jacob Neusner and Ernest S. Frerichs, eds., (Chico: Scholars Press, 1985), p. 50.

[41] I borrow this term from Sanderson, "Purity," p. 198.

[42] I observed the mechanisms of this double encoding on numerous instances during my field research in the Kathmandu valley.

43 Mircea Eliade, *Yoga, Immortality and Freedom*, Willard R. Task, trans., (Princeton, N.J.: Bollingen, 1973), p. 256-257.

44 J. C. Heesterman, *The Broken World of Sacrifice , An Essay in Ancient Indian Ritual* (Chicago: University of Chicago Press, 1993), p. 56.

45 Heesterman, *Broken World*, p. 94.

46 Walter Kaelber, *Tapta Mārga: Asceticism and initiation in Vediic India* (Albany: SUNY Press, 1989). Cf., White, *Alchemical*, p. 269-270.

47 Eliade, *Yoga*, pp. 103-104.

48 Eliade, *Yoga*, p. 255.

49 *Bṛhadāraṇyaka Upaniṣad* 6.4.10; tr. Hume, *Thirteen Principal Upaniṣads*, p. 169. Quoted in Eliade, *Yoga*, p. 255.

50 White, *Alchemical*, p. 256.

51 See Vidya Dehejia, *Yoginī Cult and Temples: A Tantric Tradition* (New Delhi: National Museum, 1986): pp. 11-38 & 53-77. See also Thomas E. Donaldson, "Erotic Ritual on Orissan Temples," *East and West* 36 (Sept. 1986): 137-182.

52 David Gordon White, "Yoga," p. 10.

53 Dehejia, *Yoginī Cult*, pp. 14-16.

54 White, "Sexually Transmitted Messages," (Unpublished manuscript), p. 15.

55 David N. Lorenzen, *The Kāpālikas and Kālāmukhas, Two Lost Śaivite Sects* (Delhi: Motilal Banarsidass, 1972): pp. 89-90.

56 White, "Yoga," p. 11.

57 White, "Yoga," p. 5-7.

58 White, "Yoga," p. 10.

59 White, "Sexually Transmitted," p. 1. Cf. Sanderson, "Purity," p. 191-216.

60 Silburn, *Kuṇḍalinī*, pp. 151-155.

61 This process of internalization of the Yoginīs is most clearly laid out in the Krama-Kaula. See Sanderson's "Meaning in Tantric Ritual," pp. 15-95.

62 Silburn provides a translation of this important chapter in her *Kuṇḍalinī*, pp. 177-205. Cf. Flood, *Body*, passim.

63 Masson and Patwardhan offer a brief discussion of this rite in their *Śāntarasa, and Abhinavagupta's Philosophy of Aesthetics* (Poona, 1969), p. 40.

64 White, "Arts of Love," p. 179.

65 AV on NṢA 5.6:

Tathāhi—mūlādhāra-kamalāntar-udyattrikoṇa-kuṇḍāntarullasitacidagnau manasā srucā suṣumnāvartmanā parākāśa-kuśeśayāntaḥ-spandiparamaśiva-sudhājyena mūlavidyām uccarannājyāhutiṃ vidhāyānantaraṃ sakaladharmādharma-suckhaduḥkhākṣa-vṛttīr uhuyāda yathāśaktītyarthaḥ.

66 AV on NṢA 5.5:

Tatastāvanmātraniyutenanānantaphalamuktyavirodhi sadbhaktipurassaraṃ svarasaparamānandaprobodhātmakaṃ śivapadaṃ labhate.

67 Mary Shepard Slusser, *Nepal Mandala, A Cultural Study of the Kathmandu Valley,* Two Volumes (Princeton: Princeton University Press, 1982).

68 Gerard Toffin, *Le Palais et le Temple: La function royale dans la vallé du Népal* (Paris: CNRS Editions, 1993).

69 David N. Gellner, *Monk, Householder, and Tantric Priest. Newar Buddhism and Its Hierarchy of Ritual* (Cambridge: Cambridge University Press, 1992).

70 Robert Levy, *Mesocosm, Hinduism and the Organization of Traditional Newar City in Nepal.* (Berkeley: University of California Press, 1990).

71 Oral Communication, Valmiki Sanskrit Campus, Kathmandu, Nepal, May 21, 1997.

72 Sthanesvar's mixing of third and first person pronouns here reflects not only the fact that English is his second language, but more interestingly, that he links his subjectivity with the greater tradition which contains him. When Staneshvar uses a third person referent—he refers to himself from within the Śri Vidyā *paramparā*. When he uses when he uses a first person referent he refers to a self which contains his lineage.

73 Oral Communication, Patan, Nepal, May 15, 1997.

74 As Gellner, Levy, and others have astutely pointed out, Nepalese Tantra operates simultaneously on both an esoteric and exoteric level. While to some extent Chapters 3 and 4 below attempt to incorporate the exoteric dimensions of Tantric ideology and practice, the primary aim in this chapter is to understand how the elitist practices and ideologies of high Tantra are embedded in the Sarvāmnāya traditions within Nepāla-Maṇḍala.

75 Oral Communication, Patan, Nepal, June 5, 1997.

76 Hāṭakeśī is the *śakti* of Śiva as Hāṭakeśin, "the Lord of Gold," whose liṅga is rooted in the *mūladhāra-cakra*. According to Sthanesvar, this goddess is also described in the Kubjikāmata-Tantra. Personal Communication, November 17, 2000.

77 Oral Communication, Patan, Nepal, June 23, 1997.

78 This description of the Sarvāmnāya was first given to me from Siddhi Gopal and later confirmed by both Sthanesvar and Kedar Raj Rajopadhyaya. The description of the correlation of the goddesses to *āmnāya*s differs significantly from the standard lists given in canonical works like the Kubjikāmata-

Tantra. See Mark Dyckowski's *The Canon of the Śaivāgama and the Kubjikā Tantras of the Western Kaula Tradition* (Albany: State University of New York, 1988), pp. 66-92. The reason for the distinction is that the Sarvāmnāya is a unique Nepalese attempt at synthesizing the various *āmnāyas* according to the interests of dynastic lineages that favored the Kubjikā and Śrī Vidyā schools. The reader should bear in mind that Mark Dyczkowsi is in the process of publishing a ten-year study on the Nepalese Sarvāmnāya system. When that work comes out everything I have written here will likely be obsolete or at least require substantial revision. When the lion roars, all other animals are rendered mute. Additionally, David White is working on a manuscript which, like his *Alchemical Body*, will employ an historical analysis of Tantric sects and yogic practice that will revolutionize our understanding of the field.

[79] Oral Communication, Patan, Nepal, July 1, 1997.

THREE

The Maṇḍala-Hologram: Centers, Peripheries, and the Dance of Power

The religion of the inhabitants of the Kathmandu Valley . . . is thoroughly rooted in the Tantric traditions . . .
—Mark Dyczkowski [1]

Kathmandu Valley is a Tantric valley.
—Nepalese *sādhaka*, May 10, 1997

A maṇḍala is a. . . mystic diagram . . . [which] in ancient Indian usage [also] signified an administrative unit or a county. From at least the sixth century A.D., in conjunction with the word "Nepal," it signified to the Nepalese the Kathmandu Valley and surrounding territory.
—Mary Slusser [2]

The initiated Śrī Vidyā *sādhaka* views the Kathmandu Valley as Tripurasundarī's body. Just as the Goddess has gross, subtle, and transcendent forms, so the valley itself is *trirūpa*, "consisting of three forms." The valley's gross body is immediately visible as the rolling hills, rich rice paddies, intersecting river systems, and other geographical features that mark the body of the Goddess. The tourist arriving on Royal Nepal Airlines' regular flight from Bangkok immediately appreciates this aspect of the Goddess as his or her flight descends into Nepal's international airport. However, the valley's beautiful natural topography is considered but a coagulation of the subtle energy blueprint[3] at its core. This blueprint is the Śrī Yantra, the geometric power-body of the Goddess, which reverberates on a subtle level perceptible only to those whose eyes have been trained to see beneath the façade of material appearances.

At the center of the Śrī Yantra is the *bindu*, its causal source, the ultimate power point and supreme body (*parā-rūpa*) of the Goddess. From the perspective of the initiate (*dikṣitā*), it is this power point that produced and continues to regenerate the valley.[4]

In this chapter we will examine the multiple levels at which the *maṇḍala*—and more specifically the Śrī Yantra, the cosmic blueprint of Śrī Vidyā Śākta Tantra—functions as a template for imagining and constructing spaces within Nepāla-Maṇḍala. In doing so, it might be helpful to adopt the visual analogy of the hologram, a laser-generated three-dimensional image that contains within itself its own reduplication at each of its constituent points.[5] Nepal is a *maṇḍala*-hologram: itself imagined in the form of a *maṇḍala*, each of its constituent parts—the Kathmandu Valley; the three cities of Kathmandu, Bhaktapur, and Patan; the temples in those cities; and, finally, the citizens worshiping at those temples—are all considered three-dimensional reduplications of the *maṇḍala*. The *maṇḍala* thus reduplicates itself on multiple levels: on the level of the entire country of Nepal, on the level of the Kathmandu Valley as a whole, on the level of the three most important cities in the valley, and on the level of the particular temples in those cities. Finally, the *maṇḍala* is mapped onto the subtle physiology of the individual human being, who constitutes the microcosmic embodiment of the Goddess, Devī.

When all of Nepal is considered a *maṇḍala*, and more specifically the Śrī Yantra, this Nepāla-Maṇḍala is represented as a complex configuration of circles and triangles converging on a center-point, the *bindu*. The *bindu* of the Nepāla-Maṇḍala is the political and cultural nexus at the heart of the inner triangle (*antar-trikoṇa*) whose three points are Kathmandu, Bhaktapur, and Patan, which for the last two millennia have been the seats of political power and cultural production in Nepal. Continuing to

imagine all of Nepal as a Śrī Yantra, the interlocking triangles immediately surrounding this central triangle, can be understood as the other regions of Śrī Vidyā worship within the Kathmandu Valley, including the important shrine of Lokanthalī. Outside of these idealized areas we begin to approach the periphery. Within Nepal, the periphery takes us to several sites of Śrī Vidyā worship—including Dolakha, Devaghat, and Gorkha, all important sites for understanding the dynamics of power in Nepāla-Maṇḍala and the ways in which the theology of Śrī Vidyā Śākta Tantra—in the form of the Śrī Yantra—serves as a template for constructing spatial relations.[6]

The mapping of Nepāla-Maṇḍala in this way inevitably challenges our conceptual categories, at least to some degree. Śrī Vidyā Tantra theology operates from a kind of "inside-out" perspectivalism which, much like an Escher painting, challenges us to rethink our presuppositions. We tend to think of the center as the place in the middle, the place of central importance. Similarly, we tend to think that the so-called "objective" world is outside of us. Śrī Vidyā challenges us to consider that the center is at once everywhere. The center is anywhere the Śrī Yantra is, which is everywhere, or at least anywhere the cognizing agent is located. In other words, the ultimate frame of reference in Śrī Vidyā is the consciousness of the cognizing agent. Consciousness is the Devī. The Śrī Yantra is an aniconic image of that consciousness, which is the Devī. In saying that Nepal is a Śrī Yantra, the Tāntrika is in effect stating that his or her country is a projection or reduplication of consciousness, constituted of self-illumination (*prakāśa*) and self-referential awareness (*vimarśa*). In so doing, he or she is acknowledging that he or she is situated in a world that is an external projection of his or her own consciousness. The world that the Tāntrika perceives is an external mirroring of internal space, which is

ultimately the Śrī Yantra. In other words, the Tāntrika moves within him or herself, in the sense that his or her true Self is the entire manifest cosmos. When he or she travels by bus from Kathmandu to Gorkha, as I did with Sthanesvar, he or she moves from the center to the periphery from a certain perspective. However, at the same time, the center is always an internal space and that space is always present within the Tāntrika, wherever he or she is located. Thus, the center is a shifting, relational, yet ever-present spatial-organizing principle. The Tāntrika trains him or herself to see his or her own center projected everywhere as the Devī's infinitely reduplicating, ever-present consciousness. As such the outside is always the inside, and the inside is always the outside. And, like an Escher painting, the center and periphery, the top and the bottom are always relative to the perspective of the cognizing agent, the Tāntrika. When in Dolakha, from the perspective of the Tāntrika, the center is Dolakha, for that is where the Śrī Yantra is experienced as a projection of his or her own consciousness.

The critical question is what does this kind of inside-out, holographic perspectivalism tell us about the construction and maintenance of power in Nepāla-Maṇḍala? Why would one want to see the outer world as a projection of the inner world? Whose interests are served by the notion that the cognizing agent is the ultimate point of reference? There is ample evidence to demonstrate that the Nepalese *habitus* is deeply informed by Śrī Vidyā Tantra, and thus we can justify an in-depth exploration of these constructions of space as a means for understanding certain aspects of Nepalese culture. However, as Bourdieu points out, *habitus* is always geospecific and historically contingent.[7] The *habitus* is shaped by a society's unique construction of knowledge at a particular moment in time. If *episteme* is the accepted,

unquestioned mechanisms of "truth" shared by a culturally related group of people, then *habitus* is the instinctive, even subconscious, orientation toward this truth that operates according to the "logic of practice." *Habitus* is crafted through the daily activities that place bodies in a series of complex negotiations among self, other, and society. These negotiations impart a practice-based logic and instill power relations that, for the most part, go unquestioned. Critical theorists like Bourdieu challenge us to question these unquestioned power relations, rooted as they are in historical constructions of truth that are politically motivated.

Constructions of Nepal as a *maṇḍala*-hologram offer a fascinating test-case to consider such post-structuralist critiques. But first we must learn to see as the native does; or rather, as Ninian Smart would say, we must walk in the shoes of the Nepalese Tāntrikas, and thereby come to appreciate the view from the inside.[8] If we begin by accepting the ideologies of Western scholars, then we risk the danger of imposing these ideologies on the traditions under consideration. Ideologies are maps. They not only are not territory, as J. Z. Smith reminds us, they often do not even match territory, especially when the maps are made in France and then applied to Nepal. This is not to say that the ideo-grids of the critical theorists have no relevance. However, I would argue that their relevance can only come to light if there is an engaged dialogue between the emic perspective and the etic critique. In this chapter we will be concerned in particular with the emic perspective of the Nepalese elite—religious specialists, kings, and bureaucrats—and the ways in which they used the *maṇḍala* as a template for constructing the religious, social, political, and geographic landscapes of Nepal. We will seek to understand the mechanisms through which the religious and political elite of Nepal appropriated this post-Abhinavaguta

Tantric ideology and wove it into a complex cultural fiber that reveals itself in architectural codes, iconographic images, ritual practices, city lay outs, regal insignia, and a host of other artifacts of material culture that stamp Nepal as a Tantric culture. Bearing this in mind, let us now turn to the greatest of the Śrī Yantra's concentric circles, the land itself.

Nepal as a Maṇḍala

One of the most encompassing of the *maṇḍala*'s manifestations is as the entire land of Nepal. Visualizing their surroundings as a *maṇḍala*, the Nepalese Śrī Vidyā *sādhakas* situate themselves in a sanctified space. They does so by mentally mapping the Śrī Yantra on top of the country's natural topography.[9] This mental practice transfigures the mundane into the sacred and trains the *sādhaka* to recognize the topography as the gross manifestation of the subtle blueprint of the Śrī Yantra. Through this process the *sādhakas* weave together the microcosmic and macrocosmic spheres into one tightly knit perception of non-dual awareness: all forms become the Śrī Yantra. Through this process the *sādhakas* sees themselves—the microcosms—and the surrounding topography of Nepal as well as the entire universe itself—the macrocosm—as manifestations of the Śrī Yantra. In this way, they actively see all levels of creation as encoded with the Śrī Yantra. From the Tāntrikas' perspective, the Śrī Yantra is the DNA of reality, replicating itself infinitely on all levels of creation.[10] Tāntrikas situate themselves within a holographic universe whose self-replicating parts are viewed as manifestations of consciousness, the Devī. In this way, Śākta adepts control their perceptual fields, transforming all cognitions into a

Tantric sacred geography that links topographies to deities to the internal topography of the adepts' subtle physiologies. "[The *sādhaka*] simply reproduced," writes Dyczkowski, "the sacred sites and the original wayfaring life in his imagination by means of symbolic representations that were projected into himself and the sacred space he created for himself to perform the prescribed rituals and Yoga. Accordingly, the sacred geography of such cults lay close to the edge of redundancy and was subject to considerable transformation and assimilation into the greater encompassing . . . geography . . . ."[11]

Dyczkowski has pointed out that Nepalese Tantric traditions are largely devoid of the complex metaphysical speculations found in the works of Abhinavagupta and other systematizers of high Tantric ideology. Rather than Tantras and philosophical compendia, we find in the private collections of Nepalese *sādhaka*s ritual manuals (*paddhati*s), texts that focus on ritual action (*karman*) rather metaphysical knowledge (*jñāna*). Nevertheless, all of my primary informants were acutely aware of the non-dual metaphysics that underlies the numerous Tantric rituals performed daily by *sādhakas* in Nepāla-Maṇḍala. They also were all familiar with the long-standing tradition that the ideal form of Nepal is as a *maṇḍala*. The notion that Nepal is a *maṇḍala* is closely connected to institutions of kingship and has formed an integral part of Nepalese royal ideology since as early as the eighth-century C. E., as evidenced by numerous royal inscriptions. The earliest inscription is that of King Jayadeva (ca. 720 C. E.), who used the ideal of Nepāla-Maṇḍala to promote his royal prerogatives. Jayadeva writes:

> Om, hail! From Kailāṣakuṭa palace, the divine lord, king of kings, conducting his virtuous rule unblemished strikes the sound of well-being (*bhavanāda pratihata*) . . . . Śrī Jayadeva after asking the people of Nepāla-Maṇḍala of their welfare issues the following orders to the people: . . . with

> . . . you, the highest in the hierarchy of castes, divinities of the earth who have been guiding their followers according to the tenets for the whole body of sacred traditional beliefs and practices and having desired that these beliefs and practices would continue to hold ground also in [the] future . . . we have fixed the boundaries of the areas concerned . . . to the east of the said area . . . .[12]

This inscription provides an important starting-point for understanding the sacred geography of Nepal, its relationship to the institution of kingship and to the textual and ritual traditions, and the polyvalent dynamics of power that link microcosm and macrocosm in the unified perceptual field of the accomplished *sādhaka*. From the very outset, Jayadeva describes himself as a divine being. He is no mere mortal. He is, within the conceptual and political system over which he is king, by definition divine. His powers are not solely of the earth. His kingdom is then a divine kingdom, the extension of his own divine nature. The status of his divinity is supported by the fact that he proclaims his edict "to the people" in conjunction with the brahmins, the "highest in the hierarchy of castes," (*varṇottama*) and "gods of the earth" (*bhūmidevas*) who guide their people according to the "body of sacred traditional beliefs and practices" (*sasmārta śāstrāṇām*). The edict brings together several interrelated elements: the powers of a king, the body of sacred texts and practices, and the land itself. The purpose of the decree is to proclaim that the boundaries of the king's domain (*maṇḍala, viṣaya*) have been established and that this political act is itself an act of divine will. In order successfully to establish this position, Jayadeva must align himself with the vast body of authoritative religious texts and practices promulgated by the brahmanical elite. These texts and practices, rooted in the Veda, and including the numerous other traditions that fall under the

rubric of authoritative tradition (*śāstra*), provide the ideological discourse by which a king can proclaim himself divine and his domain (*viṣaya*) a sacred sphere (*maṇḍala*).

Such traditions accept that human existence is innately paradoxical and mysterious, grounded in the paradox of power. When we talk about kings, edicts, and the establishment of territory, we are, it would seem, talking about the human construction of power in very concrete, material terms. The Godhead did not directly establish the boundaries of Nepāḷa-Maṇḍala. Rather, Nepāla-Maṇḍala was established by Jayadeva and his Licchavian ancestors as self-proclaimed representatives of the divine. However, long before the time of Jayadeva there was in operation in South Asia a discourse of non-duality that, when taken seriously, significantly alters how the relationship of divinely-given and humanly-constructed categories of power is perceived. This discourse of non-duality, stemming from the time of the Upaniṣads and culminating in the Nityāṣoḍaśikārṇava and other texts of the high Tantra, represents the subject and object as two poles in a unified spectrum of consciousness. The Godhead, humanity, and the world are one. Just as the Godhead projects the world as an objectification of the Self, so the *yogin* experiences freedom by recognizing the world as a projection of the Self. The outer world (*jagat*) and the internal perceptual field (*viṣaya*) are conceived as one. This is why a king's territory is called a *viṣaya*, for the king—who like the Godhead is a *yogin*—cognizes and thereby establishes his domain, knowing that it is non-distinct from his perceptual field. In a Hindu kingdom operating according to Hindu conceptual categories, the construction of power by a human king is thus ultimately viewed as a manifestation of the divine power of consciousness.

The key for understanding this process is, again, the *maṇḍala*. It is no accident hat the Nepalese kingdom is called a *maṇḍala*. The *maṇḍala* is the body of Godhead—the macrocosm—and the *maṇḍala* is also the body of the individual *yogin*—the microcosm. Finally, since the outer world is non-different from the perceptual field (*viṣaya*), the *maṇḍala* is also the world. When a Nepalese king like Jayadeva establishes a kingdom, he binds these microcosmic and macrocosmic realms in a political act that reveals the intimate links between South Asian politics and a Tantric non-dual discourse that was highly developed by the eighth century C.E.[13] That mode of non-dual discourse, expressed in the Tantras and Āgamas, is elaborated captured fully in the ideologies, symbol systems, and practices connected with the Śrī Yantra, which are contained in the Śākta Tantra traditions known as Śrī Vidyā.

David White has offered a definition of Tantra that ascribes a central voice to the *maṇḍala* as a polyvalent symbol that weaves together the multiple worlds of the *sādhaka*. "Tantra," he writes, "is that Asian body of beliefs and practices which, working from the principle that the universe we experience is nothing other than the concrete manifestation of the divine energy of the godhead that creates and maintains that universe, seeks to appropriate and channel that energy, within the human microcosm, in creative and emancipatory ways."[14] White astutely observes that the means for appropriating the "divine energy of the godhead" is the *maṇḍala*. As such, it was not just a means of spiritual empowerment, but was also from its inception "directly related to royal power."

> The notion of the king as *cakravartin*—as both he who turns (*vartayati*) the wheel (*cakra*) of his kingdom or empire from its center and he whose chariot wheel has rolled around its perimeters without obstruction—is one that goes back to the late Vedic period in India. A cognate ideology of the emperor, the "son of Heaven," as center was already in place in China in the same period. Basic to these constructions of kingship is the notion that the king, standing at the center of his kingdom (from which he also rules over the

periphery) mirrors the godhead at the center of his realm, his divine or celestial kingdom. However, whereas the godhead's heavenly kingdom is unchanging and eternal, the terrestrial ruler's kingdom is only made so through the "utopia" of the *maṇḍala*. As such the idealized "constructed kingdom" of the *maṇḍala* is the mesocosmic template between real landscapes, both geographical and political (the protocosm) and the heavenly kingdom of the godhead (metacosm), with the person of the king as god on earth constituting the idealized microcosm. Ruling from his capital at the conceptual center of the universe, the king is strategically located at the base of the prime channel of communication between upper and lower worlds, which he keeps "open" through the mediation of his religious specialists.

This royal ideology of "galactic polity" (Tambiah 1976: 102-31) or the "exemplary center" comprising the king, his deity, and the capital city, has been mediated by the *maṇḍala* in nearly every premodern Asian political system. In India, the practice of the *maṇḍala* is tantamount to the royal conquest of the four directions (*digvijaya*) which, beginning with a fire sacrifice (*homa*), has the king process through the four compass points, around the theoretical perimeter of his realm, before returning to his point of origin, which has now been transformed into the royal capital and the center of the earth (Sax 1990: 143, 145). This last detail is an important one, because it highlights the king's dual role as pivot between heaven and earth. On the one hand, he is the microcosmic godhead incarnate, ruling from the center; on the other, he is the protocosmic representative of Everyman, struggling against myriad hostile forces that threaten him from the periphery. It is here that, in terms of the *maṇḍala* and Tantric practice in general, the king constitutes the link that binds together elite and nonelite practitioners and traditions.[15]

White's observations bring to light a number of important points regarding the royal construction of space as a maṇḍala and its relationship to Tantric practice and to broader theoretical issues of power. White observes that the king situates himself at the center of his mesocosmic *maṇḍala*—which is his kingdom—in the same way that the Godhead situates himself at the center of the universe. As such the king is the microcosmic embodiment of divinity and thus of extraordinary status. However, at the same time he is also the "protocosmic representative of Everyman" and thus "the link that binds together elite and nonelite practitioners and traditions."[16] The king, through the agency of the mesocosmic *maṇḍala*, links not only the macrocosm and the

microcosm, but also the elite and the non-elite, locating himself "at the base of the prime channel of communication between upper and lower worlds." The king is thus an elite incarnation of Godhead, while at the same time he is also Everyman. As such—and here my interpretation perhaps differs from that of White—the king's own relationship to his territory offers a paradigm for interpreting how the individual can understand himself in relationship to the world. As the paradigmatic citizen, the king offers an exemplary model, rooted in Tantra, which emphasizes that the world is a maṇḍalic extension of one's own consciousness. The outer is within. This is the inversion paradigm of Tantra.

With respect to the Nepalese king's role as a link between elite and non-elite traditions, it is important to note that while much of the royal political ideology and practice have been shaped by the elite traditions of Śākta Tantra, they have also been influenced by the non-elite practices of Himalayan shamanic traditions, which lie, so to speak, at the borders of the *maṇḍala*. Among the king's religious specialists one finds not only *purohits* and *rāj gurus*, but also shamanic healers called *jhankris*. The relationship of the elite traditions to these shamanic traditions is a relationship that binds center to periphery, Kathmandu to Dolakha, Tantra to shamanism. Among the primary links in this relationship are music and possession (*āveśa*), which are central to both Tantric and shamanic practice and, by inevitable extension, to the ritual affairs of state.

The role of music in particular is emphasized in Jayadeva's inscription. In this important eighth-century document Jayadeva not only proclaims himself to be divine and his kingdom to be a *maṇḍala*, legitimated and maintained by his religious specialists, he also powerfully invokes sound, *nāda*, as a central strategy for

harnessing political and spiritual forms of power. In the second line of the inscription, he describes the proclamation of his edict as the "striking of the sound of well-being" (*bhavanāda*), which can also be understood as the "sound of creation." In this way he invokes a body of textual traditions that equate the Godhead with sound vibrations and a body of related yogic practices that utilize sound syllables (*bīja*) as the means for acquiring psychophysical powers and ultimately liberation, *mokṣa*.[17] To proclaim an edict is to create a universe, which is the *maṇḍala*. To create a *maṇḍala* is to emit a sound body. It is no accident that royal edicts are accompanied by the beating of drums and the playing of multiple instruments. It is no accident that shamans seek to be possessed by Tripurasundarī in drumming-induced states of altered consciousness. It is no accident that the Nityāṣoḍaśikārṇava is a manual for instilling sound vibrations within the body. These are related traditions that all flow into the king and back into his extended body, Nepāla-Maṇḍala, which is viewed by elites and non-elites alike as a divine *maṇḍala*.

The notion that Nepal is a *maṇḍala* has thus formed an integral part of Nepalese royal ideology since at least the eighth century. As White's observations indicate, this royal ideology coincides with constructions of kingship found throughout premodern South Asia, in which the *maṇḍala* was utilized to "legitimate royal authority and power."[18] A number of eminent scholars of Tantra have recently debated the political dimensions of Tantra and the extent to which Tantric symbol systems and practices—and in particular symbolic structures such as the *maṇḍala*—have served as political instruments to authorize institutions of kingship. At one end of the spectrum, scholars such as Ronald Davidson, John Powers, and Charles Orzech have argued that Tantric devices such as the *maṇḍala* have first and foremost served as means of

legitimating royal authority. On the other end of the spectrum, scholars such as Douglas Brooks and Paul Muller-Ortega have argued that Tantric symbols and practices cannot be reduced to ideological instruments devised to perpetuate the hegemony of kings.[19]

As an exponent of the political roots of Tantra, Davidson concludes that the origins of Buddhist Tantra are to be found not in metaphysical principles, but in the institutions of kingship in early medieval India. He writes:

> [W]e only need read the texts and examine the rituals to determine that Tantra has built into it a sustaining metaphor, one which has incredibly been ignored by both traditional and modern scholars, despite evidence on virtually every one of the tens of thousands of folios available for inspection. *The central and defining metaphor for all esoteric Buddhism is that of an individual assuming kingship and exercising dominion.* Tantra here means, first and foremost, power acquired and exercised through a combination of ritual and metaphysical means. Based on this power, all forms of understanding and every variety of personal relationship serve the purposes of the person becoming the overlord *(rājādhirāja).* As we begin to explore the central forms in some depth—consecration, self-visualization, *maṇḍalas*, the esoteric acts—we will see that many had their origin elsewhere. In its coalescence, though, esotericism drew from and redefined many ritual and meditative structures. The consequence is that the different practices were synthesized into a nexus whose overarching narrative is that of divine kingship . . . .[20]

His analysis goes on to explain that terms in Tantric literature invariably carry a bivalence that refers to both esoteric practices and political agendas. He cites the following parallel texts, comparing the initiation of a Tantric monk with the consecration of a king:

"The monk obtains consecration *(abhiṣeka)* from his preceptor *(vajrācārya)* so that he takes pride in himself as a divinity *(devatābhimāna)* and will be given dominion over a circle of divinities *(maṇḍala)*, of different families *(kula)*. He comes into the company of yogins with spells *(mantrin)* so that he can employ their secret spells *(guhyamantra)*. He is protected by Vajrapāṇī, the Lord of Esoteric Literature *(tantrādhipati)*. He becomes authorized to engage in ritual behavior *(karma)* which varies from pacific *(śāntika)* to destructive *(abhicāraka)*.

The prince obtains coronation *(abhiṣeka)* from his priest *(purohita)* so that he is recognized as composed of fragments of divinity *(devāṃṣa)* and will be given dominion over a circle of vassals *(maṇḍala)* of different lineages *(kula)*. He comes into the company of his counselors *(mantrin)* so that he can make use of their confidential counsel *(guhyamantra)*. He is protected by the head of the army *(tantrādhipati)*. He becomes authorized to engage in royal behavior *(rājakarma)* which varies from pacific *(śāntika)* to ritually destructive *(abhicāraka)*."[21]

The debate among scholars of Tantra concerning the political dimension of Tantric traditions reflects a split not only in the field of Tantric studies, but also in the human sciences at large, concerning the historical and political contingency of all truth claims as productions of power. This debate highlights a deeply embedded dualism that pigeon-holes much Western scholarly discourse into an either/or framework. By the logic of dualism, Tantra is either an anthropo-contingent power discourse linked to the political agendas of the kings or it is a theo-contingent power discourse linked to the mystical agenda of India's *yogins*. However, the discourse of Tantra itself does not operate according to such dualistic parameters. Rather than adopting an either/or dichotomy, Tantra speaks a both/and discourse that allows for apparently contradictory statements to both be true. One common example of this kind of both/and discourse is the notion that the world is simultaneously the realm of suffering *(saṃsāra-kṣetra)* and the realm of blissful freedom *(bhogamokṣa-kṣetra)*. By this same kind of non-dualistic discourse, Tāntrikas such as Sthanesvar and my other informants view the relationship of Tantra to politics as an occasion for

understanding how two apparently contradictory aims can indeed coincide. A king who is a Tantric *yogin* can simultaneously seek political ends (*artha*) and spiritual freedom (*mokṣa*) through the same means. In this light, the *maṇḍala* can be understood as a tool for the realization of each of the four aims of life (*puruṣārtha*) delineated in classical Hindu traditions. As an image of the union of Śiva and Śakti, the *maṇḍala* serves as a template for the consummation of desire (*kāma*) in unified consciousness. As an idealized map of any kingdom, it serves to facilitate the establishment of political power and the flow of wealth (*artha*). As a grid of the cosmic order, it is the embodiment of the ideal social and moral order (*dharma*). And as an instrument for meditative practice, it is the means to liberation (*mokṣa*). In all of these ways, it is the ideal template for both a king and a *yogin*, and in particular for kings who are *yogin*s.

Kings were sponsors of Tantric ideology and practice, and they often used these traditions for their political ends. But this does not mean that Tantric traditions were solely political instruments wielded by kings. A king might use Tantra to circumscribe his kingdom while at the same time engaging in Tantric practices to activate the *kuṇḍalinī-śakti* and attain spiritual realization. On such issues, Sthanesvar expressed his own perspective:

> You see, I am no fool. I know the Tantras and Āgamas were used by powerful leaders for their own personal ends. But this does not take away from the power of these texts. Kings relied on these texts precisely because they could make them powerful. . . . But ultimately what does it matter if a king is using Tantra for his personal ends. In the end there is only Parāśivā acting out her play.[22]

Sthanesvar's comment of course reflects the emic perspective of a Tāntrika, and hence from the etic perspective of cultural criticism he is so inscribed by the Tantric

discourse of power that he is not capable of perceiving the level at which that discourse operates as a self-legitimating mechanism for reaffirming an elite class's imaginative construction of power-relations. A critical theorist such as Catherine Bell would argue that Sthanesvar is not capable of recognizing the degree to which he has been inscribed by the doctrines and rituals of his Tantric practice. Raised within the discursive field of Tantra, he accepts as intuitively obvious what is in actuality a politically-driven discourse, rooted not in "truth" but in strategies of hegemonic positioning.[23] However, Sthanesvar's own response to this type of post-structuralist critique is that such theorists have never practiced Tantra and hence do not know what it means to be "inscribed" by the tradition. While he finds their theories fascinating and in places useful, he does not consider them to be an adequate appraisal. He remarked:

> These western pandits have a good understanding of the binding nature of language. But language has another side: language also liberates. This is why *sūtra* 1.2 of the Śiva-Sūtra states that knowledge is bondage and *sūtra* 2.9 states the opposite: that knowledge is liberation. Both of these statements are true. Both conditions are created by the Goddess, who is language (*vāc*). When we are in a limited state of understanding, then she binds us and we operate only according to our limited interests. But when we are in an expanded state of understanding, thanks to the awakening of *kuṇḍalinī-śakti*, then we are liberated by language.[24]

Operating within this both/and non-dualistic logic of Tantric discourse, a *maṇḍala* is thus understood as both a grid for mapping political power and a grid for obtaining expanded self-awareness.

Kathmandu Valley as a Śrī Yantra

The understanding of the entire country of Nepal as a *maṇḍala* operates on the abstract, idealized notion of a king's territory as his extended, divinized body, with little direct one-to-one correspondence between actual *maṇḍalas* and the geographical features of Nepal. The Kathmandu Valley, in contrast, has been represented in great detail as a *maṇḍala*—and more specifically as the Śrī Yantra—with the sacred sites and geographical features of the valley correlated with specific aspects of the Śrī Yantra.

One of the earliest representations is a thirteenth-century painting of the Kathmandu Valley as the Śrī Yantra, which is currently on exhibit at the Bhaktapur National Museum. (See Figure 2.) In this uniquely Newar image, we find the Śrī Yantra designed meticulously according to the description of the Nityāṣoḍaśikārṇava and other Śrī Vidyā *paddhatis*. Each of the triangles in the image contains a deity who is situated in relationship to particular temples and power seats, *śākta-pīṭhas*, within the valley itself. According to one of my informants, the Nepalese artist Narayan Citrakar, who lives behind the Tripura Bhairav temple in Bhaktapur and who claims direct ancestry to the original painter of this image, there are manuals that explicitly relate each part of the Śrī Yantra to their corresponding points within the valley. Furthermore, these manuals teach the painter to meditate on the Śrī Yantra within himself and thereby link his own Self (*ātman*) with the divinities in the valley. In this way, the act of painting becomes a yogic act that links the microcosm to the macrocosm via a process of systematic identification with a sanctified landscape, identified as the macrocosm. Narayan Citrakar explains:

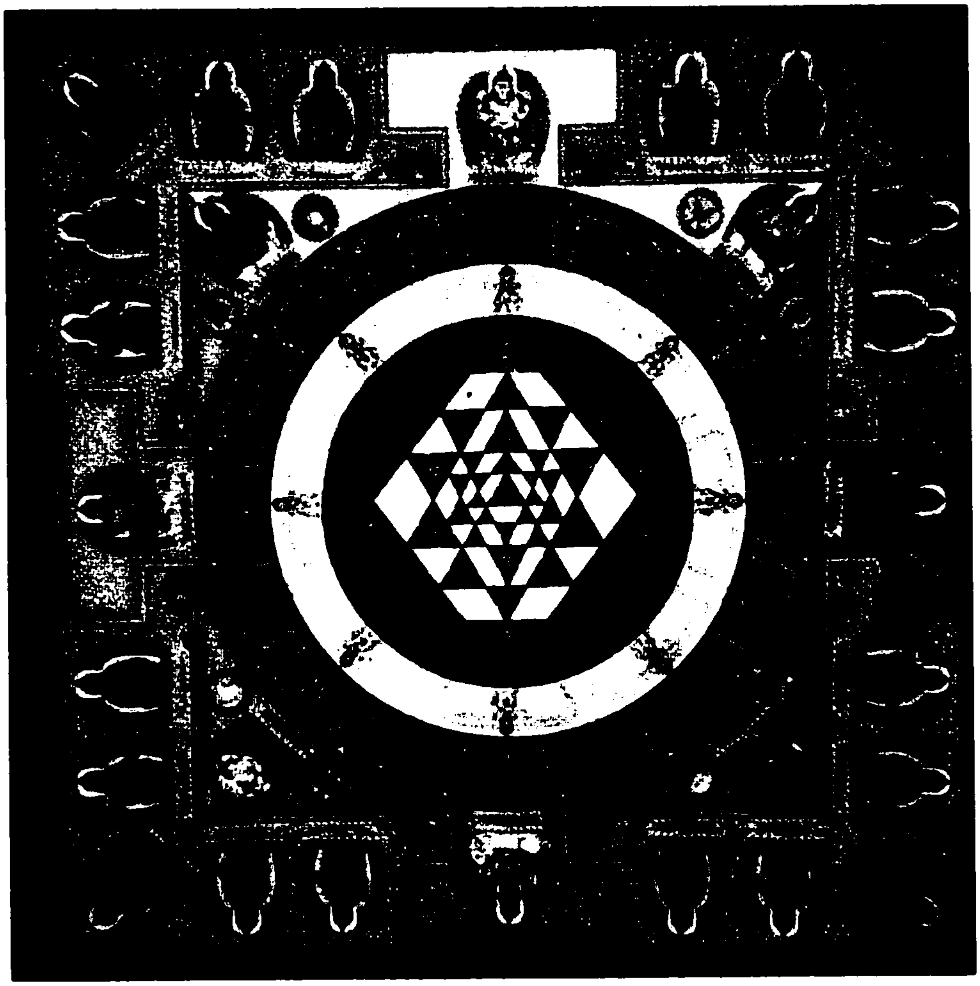


Figure 2
Śrī Yantra by Narayan Citrakar
Bhaktapur, Nepal, 1997

> For me, painting is yoga. Before painting, I meditate on the deity I am painting. In the case of the Śrī Yantra, I meditate on Tripurasundarī, understanding the many other deities of the *yantra* to be forms of her. Each of these deities corresponds to a sound-syllable. I must repeat these syllables as I paint those parts of the painting. Additionally, we understand each triangle, each lotus, each deity to be identified with a particular sacred place in the valley. In other words, for us this Śrī Yantra is many things at once. It is an image of our goddess, a guide for meditation, and a map of our home.[25]

When I asked Narayan to correlate the various deities in the Bhaktapur National Museum painting with actual sites in the valley, he replied that this was difficult to do in all cases, but that he would tell me what he could. His analysis of the painting coincided with the analysis of Mukunda Aryal, my other informant. The four gates (*bhūpura*) of the Śrī Yantra are the four Nārāyaṇa temples located in the four quadrants of the valley. The eight Bhairavas of the outer square are situated at the borders of the valley, together with the sixteen Yoginīs as the fierce protectors of "Nepāla-dharma," the religion of Nepal. Moving towards the center, one comes to two concentric circles, both containing the sixteen Nityās, or manifestations of Tripurasundarī as Caṇḍeśvarī, the goddess of the moon. These deities are represented by the numerous goddess shrines that line the valley, and also correspond to the sixteen wooden struts at Cāṅgu Nārāyan temple in the village of Cāṅgu. Moving still inward, we come to the concentric rings of triangles, beginning with the outer ring of fourteen. Regarding these fourteen, Mukunda commented:

> Do not try to connect these goddesses [in the painting] with temples in the valley. They do have their temples, but they are also in all of the temples and beyond the temples. These deities, whose names are found in *paddhatis* like Vidyānanda's *Jñānadīpavimarśinī*, are the powers that fill us when we pray and worship the Goddess. They, like the two inner circles of ten are emanations of the second to last circle of eight [triangles], which correspond to the eight Mātṛkās, the primary goddesses whose temples are found in numerous sites throughout the valley.[26]

Finally, we come to the innermost triangle. The three points of this central, downward-facing triangle are Kathmandu (upper left), Bhaktapur (upper right), and Patan (lower apex). These are the three cities (*tripura*) at the heart of the valley-*maṇḍala*. The *bindu*, explained Narayan, is the Goddess who links the three cities. He called her Taleju and explained that I should talk to the musicians for an explanation of why. When I expressed my surprise at why Tripurasundarī was not in the center since this was her *yantra*, he replied, "I didn't say that she wasn't in the center, " then smiled and would not discuss it further. We will return to a consideration of the relationship of Taleju to Tripurasundarī later on in this chapter.

Understanding that Nepalese initiates of Śākta Tantra utilize the Śrī Yantra as a blueprint for positioning themselves within their geo-locale, I heeded Narayan's advice and sought out Tāntrikas who were also musicians in order to learn more about the complex connections between the Śrī Yantra, Kathmandu Valley, and music. I visited Pandit Shambu Prasad Mishra, the senior most authority on tabla in Nepāḷa-Maṇḍala, at his home in Kathmandu city. As a Śākta Tantra initiate, Shambhu was well-aware of the Śrī Yantra. His understanding of this image gives us more clues regarding the relationship of Tantra to the traditions of music and reveals why a king like Jayadeva would "strike the sound of creation" as a means for establishing the borders of his kingdom. He explained:

> This image shows us the interrelationship of the different rhythms. Sixteen is the most important rhythm. This is the outer circles. Next comes fourteen triangles. Next ten, then eight, then three, which is also six and twelve, and finally, the ultimate rhythm, which is one. All of these numbers can be connected mentally when you play, so from these rhythms all other rhythms are possible. It's infinite. You feel this when you play . . . . I have a friend, Sambadev Mishra, an extraordinary harmonium player. He is perfected (*siddha*). When he plays, people are always filled with joy and peace. He is a master of mood (*rasādhirāja*). This is because he had a great teacher who taught him to see the music as light emanating from his mouth.

> The sounds he makes take the form of light and project themselves into space. So he literally sees the music that comes out of him.[27]

Shambhu's description of Sambadev Mishra's "visual music" reminds us of White's description of the *maṇḍala* as simultaneously an acoustic and a photic register for mapping consciousness.[28] It also again suggests that when seeking to understand the discourse of power in Nepāla-Maṇḍala, one must simultaneously examine the multiple cultural productions—theological traditions, ritual traditions, traditions of yogic practice, architectural formations, musical traditions, and so on—which together form an inseparable nexus that is integral to the constructions of power. In seeking to understand the relationship of the Śrī Yantra to Nepalese imaginings of lived space, I had been led to an eighty-six-year-old tabla player, Shambhu Prasad Mishra, who in turn directed me to and eighty-five-year-old harmonium player, Sambadev Mishra. The latter's title of Siddha was, as I was soon to learn, intimately linked to the fact that he was a Śākta initiate.

I first met Sambadev in November, 1989. It was Ekādaśi, the eleventh day of the dark fortnight. As on all Ekādaśis, so on this day, many of Nepal's greatest classical musicians would meet in Nārāyaṇthān, the temple courtyard at the royal palace. That night, Sambadev sang last, around 10:00 p.m., a time when it is appropriate to begin singing the *rāgas* of the deep night, such as Malkośa, Kauśi Kaṇṛā, and Darbar Kaṇṛā. Sambadev sang Darbar Kaṇṛā, a *rāga* that evokes the power and nobility of the monarch. From the moment Sambadev began his *alāpana*, or opening movement, the small crowd of Nepalis and foreigners, mostly musicians, were transfixed. As the piece developed, I found myself entering a very deep state of peace and joy. For the entire forty minutes of his performance no one moved. When he finished, Sambadev

smiled at every one and with tears in his eyes, said, "This music is our country (*yas saṅgīt hamro deś ho*). It is our king and our god. Let us save it. Let us never stop playing our music."[29] In the face of the political hurricane then approaching Nepal's political and cultural shores, these words were pregnant with meaning and urgency that I only recognized in retrospect. Within two years following Sambadeva's musical performance, the People's Movement would leave numerous dead and wounded, a political system on its head, and a millennium-old cultural nexus on the verge of extinction.[30] When Sambadev sang that night he sang with the awareness that his singing could save his country, Nepāla-Maṇḍala, a fact that again highlights the intimate links between microcosmic and macrocosmic realms in the minds of Nepalese Śākta Tāntrikas, whether they be Pārbatiyās like Sambadeva and Sthanesvar or Newars like Kabijananda and Siddhi Gopal Vaidya.[31]

After Sambadev sang that night in November 1989, I was introduced to him by my tabla teacher, Homnath Upadhyaya. Sambadev looked me in the eye for some time and then said, "I can't even get my own grandchildren to listen to these songs. Where will they live after I have left?" At that time I grasped the depth of his sadness at the fact that his art was not being passed on to younger generations. However, I would not understand the literalness of his dwelling-metaphor until I spoke with him again, nearly ten years later in 1997 at Homnath's house in Hadigaon, concerning the notion of projecting music as a *maṇḍala*.

> Listen little brother, the *rāgas* are alive. The *rāgas* are goddesses. When you practice them, they enter you and take up residence. Your body becomes their home. So you have to keep the body clean and pure. No one wants to live in a dirty home. If the mind and body are impure, and especially if you don't practice, the *rāgas* will leave you. The union of all the *rāgas* is Śrī Yantra. This is learned from my teacher. When I sing I see this image. It comes out of my mouth and stands before me. There are

times when I'm singing that the audience disappears and all I see is the Śrī Yantra.[32]

When I asked Sambadev whether he was aware of the use of the Bhaktapur National Museum Śrī Yantra as a map of the Kathmandu Valley, he replied that he was and that this was the same image that he sees when he sings.

The resonances between Sambadev's description of the Śrī Yantra as a musical projection, the Tantric practice of projecting the *maṇḍala* onto imagined and actual spaces, and the widespread understanding of the Kathmandu Valley as a Śrī Yantra reveal the profound impact of esoteric textual and yogic traditions on the formation of Nepalese self-identity. Circles within circles, *maṇḍalas* within *maṇḍalas*—the effort to track the stories of the Devī led me through a cultural hologram whose indivisible units were replications of the Śrī Yantra. Everywhere I turned I found the *maṇḍala*. Moving from the outer edges to the center, understanding that the Śrī Yantra was a map for imagining the geographical contours and cosmopolitan spaces of the valley, I now set my sights on the triangle at its center, the three primary cities, once three independent kingdoms—Kathmandu, Bhaktapur, and Patan—that for centuries have formed the cultural heart of Nepāla-Maṇḍala

Bhaktapur as a Navadurgā Yantra

Among the three citiesof the Kathmandu Valley that form the three points of the inner triangle at the center of Nepāla-Maṇḍala, Bhaktapur in particular has been represented as a *maṇḍala*, and more specifically as a Navadurgā Yantra. Bhaktapur is connected historically and culturally to another great city of the subcontinent—the ancient city of

Benares—which, like Bhaktapur, is represented as a *maṇḍala*. In her groundbreaking analysis of Benares as the "city of Śiva," Diana Eck reflects on the significance of envisioning the city as a *maṇḍala*.

> In a religious sense, a *mandala* is a sacred circle that represents the entire universe, its powers, its interrelations, and its grounding center. A *mandala* may be painted on canvas. . . . It may be drawn in the dust of the earth. . . . A *mandala* may be constructed in architecture. . . . And a *mandala* may be envisioned in the divine plan of a city, as in [Benares]. All such *mandalas* share a common symbolic structure. They show the plan of the entire universe, with its galaxies and its gods. The borders of the universe are guarded by fearsome protective deities. The orientation of the world is emphasized by the presence of the four or the eight directions, who stake out its farthest limits. And at the center of the *mandala* is a particular god or a particular Buddha who, like the still centering-point of the architect's compass, grounds the ever-turning, ever-changing multiple worlds of the periphery.
>
> The city of Kāshī [Benares], with all its divine inhabitants, is such a *mandala*. The radius of its sacred circle is a distance of five *kroshas*, about ten miles, and around its borders are a multitude of guardian deities. Within this outermost circle are increasingly smaller concentric circles, having Shiva as their common center, especially Shiva as he abides in the city's inner sanctum, Vishvanātha Temple. The orientation of the city is emphasized by the presence of the eight directional deities, who are said to have become directional guardians here, at the source and center of all space. . . .
>
> To an outsider and, indeed, to most Hindus, the city may appear as a disordered, crowded jungle of temples. But to those Hindus whose vision is recorded in the *māhātmyas* of Kāshī—those who see the city as a *mandala*—these temples are all part of an ordered whole, a structured universe with its own divine functionaries and its own constellations of deities. And their vision is embodied in the sacred geography of the city.[33]

Eck's analysis of Benares as a *maṇḍala* emphasizes the importance of vision. Benares is a sacred "ordered whole" for "those who see the city as a *mandala*." For those who do not it is "disorderly, crowded." Vision is the transformational element. How does one learn to turn disorder into order, an earthly city into a cosmic blueprint? Who demands that a city be built as a *maṇḍala*? Who ascribes meaning to

such a structure, who maintains this ascribed meaning, and who benefits from this maintenance? Who are the inhabitants that live within the symbolic totality expressed through a *maṇḍala*? Seeking answers to these and related questions, I turn to an examination of representations the city of Bhaktapur as a *maṇḍala*, which present fascinating examples of the intimate links between esoteric Tantric culture and modes of power in Nepāla-Maṇḍala. My analysis will draw on indigenous Nepalese chronicles and cultural productions, including paintings and dance performances. My discussion of Bhaktapur as a *maṇḍala* will also draw on the earlier work of leading European and American scholars—including Niels Gutschow Bernard Kolver (1975), Gerard Toffin (1981, 1991), Robert Levy (1990), Mary Slusser (1982), and Jeanne Tielhet (1978)—as well as recent writings by a distinguished young Nepalese scholar, Purushottama Sreshtha.

One of the earliest representations of Bhaktapur as a *yantra* is the Navadurgā Yantra, a painting that, like the Bhaktapur National Museum Śrī Yantra, derives from the thirteenth century C. E. (See Figure 3.) In his brilliant analysis of Bhaktapur, Levy describes the Navadurgā Yantra.

> The diagram shows Bhaktapur's boundary as a circle, a *maṇḍala*, a pervasive South Asian representation of a boundary and its contained area within which "ritual" power and order are held and consecrated. The circumference of the *maṇḍala* separates two very different worlds, an inside order and an outside order, and suggests the possibility of various kinds of relations and transactions between them. Within the *maṇḍala* in the drawing is the *yantra*, "a mystical diagram believed to possess magical or occult powers" (Stutley and Stutley 1977, 347), typical of Bhaktapur's imagery, here made up of two overlapping triangles, representing the relation of opposites, of male and female principles, unified in a point at the center of the diagram. At that central point is written the name of one of Bhaktapur's nine protective goddesses [Navadurgā], Tripurasundarī.[34]



Figure 3

Navadurgā Maṇḍala by Narayan Citrakar

Bhaktapur, Nepal, 1997

This Navadurgā Yantra presents us with an idealized conceptualization of space that has been concretely mapped out as the civic space of the city of Bhaktapur. In Bhaktapur the "ought" of the Tantric texts is actualized in medieval cosmopolitan design. As Levy notes, Bhaktapur is a mesocosm, a mediating sphere consciously designed to link the microcosm and the macrocosm, the earthly and the divine. Levy writes, "For people living in Bhaktapur, the city and its symbolic organization act as an essential middle world, a mesocosm, situated between the individual microcosm and the wider universe as they understand it."[35]

In its functions as a civic mesocosm, Bhaktapur is not unique. We find similar patterns in Hindu communities throughout South[36] and Southeast Asia,[37] in which urban centers are designed according to the polyvalent symbols embedded in esoteric texts that are normally reserved only for the inner circles of initiates. What does it mean to take the secret and make it public? How does a city embody an icon understood to be the body of a Goddess? Why would a king employ his civic architects to construct his city as a Tantric symbol? These questions lead us yet again to a consideration of the complex issues of power, how it manifests and is constructed in Nepāla-Maṇḍala. And they also lead us to a consideration of the people who walk the streets of Bhaktapur, who have internalized the *maṇḍala* by living in it every day. For them, the maṇḍalic pattern of their city is a routinized spatial orientation that links them directly to the wisdom (*vidyā*) and power (*śakti*) of Śrī Devī.

There is general consensus that Bhaktapur was established as a royal city in the twelfth-century by King Ānanda Deva of the Malla dynasty (ca. 1147-1156).[38] It was at the center of Bhaktapur that Ānanda Deva built his palace and established a

nearby temple. The name he gave to his palace was Tripura. Slusser speculates on the significance of this title:

> Widely employed in Indian mythology, the word Tripura signifies many things, any one of which may have influenced Ānandadeva's choice of the name. It is the name of a palace made of gold, iron, and silver whose demon occupants Śiva destroyed; it signifies the city in which dwelt the Brahmanical triad, Brahmā, Śiva, and Viṣṇu; and as Tripura-sundarī, the Fair Goddess of Tripura, it is a name applied to Durgā. The name Tripura may have been chosen with an eye to all these Brahmanical associations, just as was probably the name Bhaktapur, City of Devotion, in which it stood.[39]

According to Sreshtha, the link to Tripurasundarī is a strong and direct one. Ānanda Deva, he argues, was an initiate of Śaiva Tantra who worshipped Tripurasundarī as the *śakti* of Śiva. Receiving direct instructions from this Goddess, he established the eight Mātṛkā power-seats (*śākta-pīṭhas*) at the city's peripheries and Tripurasundarī at the center, thereby creating a Navadurgā Yantra in which the city was divided into nine units corresponding to the nine goddesses in the *maṇḍala*. In each of these units one finds a *śākta-pīṭha*, a "deity house" (*deocheṃ*) where a portable iconic image of the corresponding goddess is stored, a Bhairava temple, and a Gaṇeśa temple. The Mātṛkās for each of the octants are Brahmāṇī in the east, Maheśvarī in the southeast, Kaumārī in the south, Bhadrakālī in the southwest, Vārāhī in the west, Indrāṇī in the northwest, Mahākālī in the north, and Mahālakṣmī in the northeast. Tripurasundarī is at the center.

The centrality of Tripurasundarī in the twelfth-century construction of Bhaktapur as a goddess *maṇḍala* is of particular interest. Levy writes:

> The central goddess Tripurasundarī is . . . the proper kind of dangerous goddess to be at the center of the *maṇḍala*'s power. She is a "full" goddess, and the peripheral forms are partial and more specialized. She is represented at the center of the lotus or *maṇḍala* where power is concentrated and at its

maximum, and sometimes to similar effect as a point sending out rays of power in each of the eight directions of the compass to each of the eight *pīṭhas* at the boundaries.[40]

In this description, Levy captures the Tantric understanding of the *maṇḍala* as a *śakti-cakra*, or power wheel, which presents the flow of power emanating from a central Goddess out through a ring of goddesses understood to be members of her *kula* and ultimately projections of her own divine nature. The establishment of Tripurasundarī at the heart of the Bhaktapur *maṇḍala* indicates that she was the lineage goddess of King Ānanda Deva and the means through which he would establish his power and protect his city. It is for this reason that the Newari word for "king," *juju*, is often found next to Tripurasundarī in local diagrams.[41] By the twelfth century, Tripurasundarī had become an epithet for that divine power which poured through the king from his palace of Tripura.

The twelfth century is a watershed for Tripurasundarī traditions in Nepāla-Maṇḍala. In addition to the establishment of Bhaktapur as a Navadūrgā Yantra with Tripurasundarī at the center, we also find an important Tripurasundarī *paddhati*, dated 1187, which demonstrates with certainty that this form of the goddess had established herself in the Kathmandu Valley.[42] From this point on, Tripurasundarī assumes a position of prominence in the pantheon of Nepalese goddesses. Yet her exact importance has been a source of confusion for most Western scholars. Slusser writes:

> The choice of Tripura-sundarī as the ninth [and central] Durgā and [hence] Sovereign of the Maṇḍala is of considerable interest. It may provide the *terminus a quo* for the institution of the Navadurgā mandala in Bhaktapur, and therefore perhaps elsewhere in the Kathmandu Valley. The exclusion of Taleju as the *maṇḍaleśa* suggests that the Navadurgā complex predates the burgeoning of her cult in the fourteenth century Nepal; the installation of

Tripura-sundarī in the mandala's inner sanctum, a place corresponding to the location of the Tripura palace complex and seat of [the] Tripura lineage, suggests a possible twelfth-century date. This accords with the traditional view that on the instruction of the Navadurgā themselves, Ānandamalla (that is Ānandadeva I, A.D. 1147-1166) set up the images "to ensure the security and protection of the town internally and externally. . . ."

At Bhaktapur, despite the central schematic position of Tripura-sundarī, the goddess now seems to be peripheral to the cult. When asked to specify the Nine Durgās, informants invariably have the most difficulty in recalling her name, if they do at all. Tripura-sundarī's current low profile, coupled with limited traffic to a shoddy shrine amid the rubble of the old palace, explains why Auer and Gutschow[43] supposed the nearby, magnificently enshrined, Taleju to be the ninth and central goddess.[44]

While Slusser is accurate in positing that the Bhaktapur Maṇḍala provides a starting-point for the rise of Tripurasundarī traditions in the Kathmandu Valley, her comments are indicative of a common scholarly confusion regarding this goddess's centrality within the city's power-wheel. The confusion arises, on the one hand, from the fact that most western scholars of Nepalese religions are anthropologists or sociologists with little textual background in the sources of Tantra and, on the other hand, from a widespread misunderstanding concerning the relationship of Tripurasundarī to the goddess Taleju. The Nepalese scholar Purusottama Sreshtha does not share this confusion. At an interview at his home in Bhaktapur in 1997, he explained:

Ānanda Deva was a Śaiva who worshipped Tripurasundarī as the power of Śiva. He enlisted her help to protect the nation. His palace, Tripurā Rāj Darbar, is the dwelling place of Tripurasundarī, who protects the nation from the center. There is much evidence for this. . . . In a *paddhati* called the *Nava-caṇḍa-nayikā*, Tripurasundarī is called Tripura-vāsinī, "she who dwells in Tripura [palace]." She was the Āgan deity of the king. The palace itself is an Āgan, or sacred god house. For this reason, the king must be an initiate. Thus, divine power and political power are connected. . . . To protect the nation one must have divine power . . . . As for the relationship of Tripurasundarī to Taleju: Taleju is her Tantric form. Kumārī is her *mātṛkā* form. In this regard she is connected to Caṇḍeśvarī. As Śakti she is Lalītā Maheśvarī. Her consort is Tripura Bhairav, also known as Lalīta Maheśvar. The Taumāḍhī Ṭol inscription makes this clear.[45]

In this brief description Sreshtha situates Tripurasundarī—who is identical with Taleju— as the king's tutelary deity at the heart of his province, the *maṇḍala* that is his extended selfhood. As such, the multiple deities of the power-wheel are to be understood as aspects, or emanations, of the Goddess at the center. In this way, Tripurasundarī functions as an epithet to refer to the supreme Goddess who takes multiple forms. Such *maṇḍala* systems have a totalizing impact in that they transform all things into manifestations of the same thing, just as a king seeks to incorporate all peoples and cultural traditions within his domain as extensions of himself.[46]

Building upon the theoretical edifice laid out by his teacher Paul Wheatley, David Carrasco has posited that the kings of traditional ceremonial centers function as high-level shamans, administering affairs of state through magico-religious practices that establish, construct, and demonstrate the alliance of the king with the divine powers that support him. This Wheatley-Carrasco model, as Carrasco himself terms it,[47] works well as an emic description of kingship in Bhaktapur. Ānanda Deva transformed his political domain into a symbolic center replete with textual and ritual formations of power by constructing Bhaktapur as the *yantra* of his clan deity, Tripurasundarī. By doing so, he aligned himself with a deity whose roots are traced in multiple directions. Ānanda Deva's royal project constituted a critical aspect of the broader project through which Śrī Vidyā Śākta Tantra became established as a dominant ideology in Nepal in the twelfth and thirteenth centuries. The success of both of these projects hinged to a certain extent on the ability to link the center of Nepāla-Maṇḍala to the periphery, to connect the three cities of the Kathmandu Valley—Bhaktapur, Kathmandu, and Patan—with the peoples outside the borders of the valley, peoples whose ongoing participation in Nepāla-Maṇḍala's socioeconomic

web made them crucial players in the ongoing drama of social and political stabilization. These peoples—representing a mixture of Indic and Himalayan ethnicities—had access to a number of goods and skills that up to the present day remain critical to Nepal's delicate economy. They were a constant reminder that as abundant as its center was, the *maṇḍala*'s vitality depended upon cohesion, harmony, and balance between the Kathmandu Valley and its borderlands. One primary means for establishing this balance was through the blending and amalgamation of the classical forms of Indic Tantra with the indigenous shamanistic traditions that were spread throughout Nepal. The result was a uniquely Nepalese form of Tantra that speaks with the multiple Nepalese and Indian voices that constitute it. Consequently, one finds Nepalese Śrī Vidyā Śākta Tantra not just in the classical texts and ritual patterns characteristic of Indian Śrī Vidyā, but also in the cultural productions of the Newars and other Nepalese ethnic groups.[48] The complex interweaving of these elements reminds us that religions are multivocal, diversified, and ever-changing.[49]

This intermingling of traditions in Nepal is vividly illustrated in cultural performances such as the Navadurgā dance, which occurs annually in Bhaktapur at the time of Dasain in September/October. This tradition, well-established by the fifteenth century, provides an intriguing example of the appropriation and transformation of Indianized Tantric themes by the indigenous actors inhabiting Nepāla-Maṇḍala. Moreover, the tradition of the Navadurgā dance reminds us that the notion that Bhaktapur is a *maṇḍala* is not simply an esoteric doctrine embedded in Tantric texts and historical chronicles, it is also a living cultural ideal that has been inscribed in the plan of the city, instantiated in its architectural structures, represented in paintings, and enacted in dance performances. Our study of the Navadurgā dance

takes us to the heart of Bhaktapur's *maṇḍala* and prepares us to look out towards the hinterlands where we will find similar manifestations of Tantric practice that are rooted in what Mircea Eliade terms shamanic techniques of ecstasy. On the ground, Himalayan shamanistic traditions and Śākta Tantra traditions begin to look like "birds of a feather." They both employ technologies of sound, rhythm, and dance whose purpose is to facilitate possession (*āveśa*) by the deity. Once possessed, the shaman or Tāntrika functions as a repository of a supranatural power and wisdom that makes him or her a direct link to the divine and an embodiment of the reality of Devī's power. As civic spectacle, the dance of the Navadurgā brings these technologies of ecstasy to the forefront of city life and announces to all through choreographed, highly encoded ritual gestures that Bhaktapur is first and foremost the home of the Navadurgā, the nine goddesses. It is they who mark and protect the city's center and periphery by abiding in their respective "power seats" (*śākta-pīṭhas*), and it is they who disperse their power by dancing throughout the city's streets and thereby possessing civic space and its inhabitants.[50]

One myth of origins regarding the Navadurgā dance—which was conveyed to me by both Surya Lal Karmacarya, the head priest of Tripuraundarī *vidyāpīṭha*, as well as by Kedar Raj Rajopadhyaya, former head priest of the Nyatapola temple— states that in days past human sacrifice was offered at a place northeast of Bhaktapur called Navadurgā Ṭhol. At this site human sacrifice[51] was offered regularly to the nine goddesses. One day a Tāntrika was engaged in his daily rites when Tripurasundarī appeared before him and demanded his life. Through the powers cultivated from Tantric practice the Tāntrika was able to capture the goddess in his ritual vessel (*kalāśa*). He took the bound goddess back to his home and began to worship her.

Once at his home she appeared before him and said that she would teach him the dance of the nine goddesses and that through his dancing the goddesses would enter his heart.

The myth of Navadurgā ends with the theme of possession through dance. Tripurasundarī pledges to enter the heart of the Tāntrika when he dances. She does not tell him that he must learn anything, that he must study this or that text. Rather, he must dance. He must open himself to possession. Praxis, not doctrine, is central here. Yet the tradition of the Navadurgā dance is inseparable from a great body of Nepalese ritual texts that are themselves informed by the Āgamas and Tantras. The dance performance gives dramatic expression to the esoteric knowledge known only to the kings and other initiates of Śrī Vidyā Śākta Tantra. In this way, the dance operates on multiple levels simultaneously. For the dancers themselves it is a medium for pyschosomatic alteration as the dance transforms them into the goddesses.[52] For the non-initiates the dance demarcates social hierarchies delineating the various castes in their respective sections of the city and situating them in relationship to the divine hierarchies that they mirror.[53] For the initiates, including the Karmācārya priests who bless the Navadurgā masks, the dance symbolizes the awakening of the power-wheel, which transforms the civic space of Bhaktapur into the ecstatic stage of Devī's dance. This level of the enactment is the great secret (*mahārahasya*), known only to those who engage in the dance.

Of my informants only Sthanesvar would break the silence and reveal to me the secret. He did so because he believed that our careful reading of the Nityāṣoḍaśikārṇava made me ready to listen (*adhikārin*), even though I had undergone no formal rites of initiation. He and I visited Bhaktapur in 1997 on the ninth day of

Dasain, also known as Mohanī in Bhaktapur. During this ten-day festival—which is celebrated throughout the subcontinent as both the victory of Lord Rāma over the demon king Rāvaṇa and the victory of the Goddess over the forces of darkness—the multiple forms of the Goddess are worshipped in Bhaktapur through the Navadurgā dance. Sthanesvar chose to attend the ninth day of the festival because this is the climactic day when the Kumārī gives a public *darśana* and the nine goddesses appear in the form of the masked dancers. Each of the previous eight days of Dasain, is dedicated to the worship of one of the eight Mātṛkās at her respective *śākta-pīṭhas*. By the ninth day, each of the eight mothers of the periphery—Brahmāṇī, Maheśvarī, Kaumārī, Bhadrakālī, Vārāhī, Indrāṇī, Mahākālī, and Mahālakṣmī—has received her day of worship. On the climactic ninth day, the focus turns towards the center of the *maṇḍala*, the place of Tripurasundarī, whose power-seat (*śākta-pīṭha*) and deity-house (*deocheṃ*) stand at the heart of Bhaktapur marking the site of the original royal palace, where Bhaktapur's founding kings ruled, empowered by their lineage deity, the Goddess of Tripura.

Our day began with a processional movement towards Tripurasundarī's "crossing-point" *(tīrtha)* at the river Khware, just outside Bhaktapur. In Bhaktapur each of the goddesses has her own *śākta-pīṭha*, usually marked by a small shrine enclosing a rock that embodies the goddess; *deocheṃ*, where the iconic image is stored; and *tīrtha*, which symbolically represents the transition-point from this world to the celestial worlds. Worship of the goddess links these three sites—the *śākta-pīṭha*, deocheṃ, and *tīrtha*—through *jātra*, the act of walking to and worshiping at each site. In this way, major festivals like Dasain create movement within the city as human actors move towards the sacred points of the *maṇḍala*. As we watched the

devotees bathe in the waters of the Khware river, reciting verses from the Devī-Māhātmya, Sthanesvar reflected on the esoteric meaning of the ritual bathing we were observing.

> Many people here today do not know why they are here. They participate in these events because this is what they are taught to do. However, for me, there is deep meaning in their actions. We begin today's worship of Tripurasundarī with a bathe because this is the proper way to begin Tantric *sādhana*. First, we bath ourselves, then we prepare to worship the goddess. Through this worship one day Tripurasundarī will carry us across. We will cross over to the other shore of liberation.[54]

From the river Khware we moved towards the *śākta-pīṭha* and adjacent *deocheṃ*. On this ninth day of Dasain, the iconic image of Tripurasundarī remained sealed behind the locked doors of the *deocheṃ*. However, according to Surya Lal Karmacarya, Tripurasundarī's officiating priests, the goddess is fully present in the aniconic small rock that marks her *śākta-pīṭha*. I had previously had an opportunity to view the iconic image of Tripurasundarī when I had visited this shrine earlier in the month of April during the festival of Biskā Jātra, the one time of the year when the image (*mūrti*) is brought out of the *deocheṃ* and worshiped with blood sacrifice atop the *śākta-pīṭha* stone and in the presence of the district's own Kumārī. Although Tripurasundarī is a beneficent deity throughout most regions of India, in Nepal she manifests the ferocious side of the Goddess, demanding animal and even human sacrifice from her devotees,[55] a ubiquitous Nepalese Śrī Vidyā practice that again demonstrates the links between Śākta Tantra and the shamanic borderlands on Nepāla-Maṇḍala. The iconic image of Tripurasundarī in the *deocheṃ* is made of brass and gold and stands about twelve inches high. Like many of the valley's images this one is a replacement of the original, which was stolen and sold on the

international market and now most likely lives in a museum somewhere. However, the replacement is said by local authorities to be an accurate duplicate of the original, constructed according to Nepalese canonical sources such as the *Tripurasundarī-Paddhati.* The image depicts Tripurasundarī as Ardhanarīśvarī, half male and half female. She stands with one foot on a lion and the other on a deer. Mukunda Aryal commented on the meaning of these two divine vehicles (*vāhanas*).

> The bull is the vehicle of Śiva. The lion is the vehicle of Devī. It is a symbol of power and is associated with the king. Tripurasundarī is the supreme form of *śakti* (*parāśakti*). She is both male and female. She is the giver of enlightenment and the source of power. She liberates and she conquers.[56]

In three of her four hands, this important image of Tripurasundarī—situated at the heart of the Bhaktapur *maṇḍala*—holds a trident (*triśula*), water bowl (*pātra*), and jeweled rosary (*mundra-mālā*). The fourth is raised in the *abhaya-mudrā*, signifying liberation born from fearlessness. In her posture and iconography, the Bhaktapur Tripurasundarī resembles Vajrayoginī, one of the seven goddesses of the Sarvāmnāya system and a primary deity of the Tibetan Buddhist pantheon. As a deity within the syncretic Newar Sarvāmnāya tradition, Vajayoginī is identified with the northern transmission (*uttarāmnāya*)[57] and is said to reside within *viśuddha-cakra*. As Mark Dyczkowski accurately points out, her association with Tripurasundarī is no accident. Like Tripurasundarī, Vajrayoginī is characterized as a feminine embodiment of supreme wisdom and power. It is for this reason that she is identified with Guhyeśvarī, the "mistress of the secret," whose *śākta-pīṭha* is found at the Paśupatināth complex.[58] Such associations between Hindu and Buddhist deities are common throughout Nepāla-Maṇḍala.[59] The fact that a tutelary deity like

Tripurasundarī is linked with a Tantric Buddhist Yoginī is consonant with Alexis Sanderson's thesis that high Tantra arose as a synthesis of the Buddhist and Hindu lineages of goddess-centered cremation-ground practices.[60]

I discussed the significance of Tripurasundarī's specific manifestation in Bhaktapur with Śrī Bhakta Tvaynay, a Tāntrika who is a member of the Kasain caste. The Kasain caste is associate with irreputable occupations such as street sweeping, public execution, and supervision of cremation grounds, [61] and thus male Kasain are considered prime candidates for left-handed Aghora Tantra practice. Śrī Bhakta spoke eloquently of Tripurasundarī's motivation for choosing to reside at the center of Bhaktapur's *maṇḍala.*

> Here in Bhaktapur, Tripurasundarī is surrounded by the Aṣṭamātṛkā [eight Mātṛkās]. This is why she came. Who knows how long she has been here. She is mentioned in the *Nepāla-Māhātmya* as the slayer of demons. I don't know the story [he claims, but then proceeds to explain]. A demon loves the Goddess and tries to capture her. A war ensues. The demon is killed by the Aṣthamātṛkā. At this site she prevents diarrhea and cholera. Long, long ago, before the establishment of the Goddess [in Bhaktapur] many people—say six or seven per day—were dying of diarrhea and cholera. That's why in this locality there is less diarrhea and cholera in comparison to other areas. When people are stricken by these ailments in Bhaktapur, they come to do *kṣamapūjā*. . . .[62]

Śrī Bhakta's account demonstrates his knowledge of the classical sources that link Tripurasundarī with Mahādevī Mahiṣāsuramārdinī, the Great Goddess who is celebrated in the Devī-Mahātmya as the slayer of demons and sum total of the powers of all the gods and goddesses. At the same time, he refers to the specificity of her form at the Bhaktapur Tripurasundarī *śākta-pītha* and *deochem* where she demonstrates her power through the healing of such widespread illnesses as diarrhea and cholera. The goddess distributes her *parāśakti* in the form of a kind of spiritual

medicine experienced concretely by her devotees as the curing of ailments. As Mahādevī she is a universal warrior Goddess, the mistress of the king of kings (Rājarājeśvarī) who protects the *maṇḍala* from its central point, seated in the heart of the king as his inner controller (*antāryamin*). As a local goddess administering specifically to the needs of the people of Bhaktapur she exhibits medicinal powers that produce everything from much needed sons and daughters to wealth and well-being.

Whether she is celebrated as a universal warrior Goddess or a local goddess of healing, Tripurasundarī's principal and highest gift is liberation (mokṣa). An inscription on the eastern bell of the Bhaktapur *vidyāpīṭha*, dated Nepal Samvat 1015 (= C.E. 1896), reads:

> On the eighth day of the bright half of the lunar month of Pauṣa, Nepal Samvat 1015 (= 1894), my dying father, Indra-Nārāyaṇa Karmācārya, who lived at the Vidyāpīṭha of Tulāchē Ṭol, the Tripurasundarī District of Bhaktapur, put forth the intention (*saṃkalpa*) of offering a bell. On the sixth day of the dark half of the lunar month of Śrāvaṇa in the same year his wife, my mother, Dhana Thakū, died. On the eighth day of the bright half of the lunar month of Pauṣa of Nepal Samvat 1017 (=1896), Monday, their son, Āśānanda Karmācārya, offered this bell [to Tripurasundarī] in the name of his deceased parents. May all be well.[63]

On the western bell is a second inscription, written in both Devanāgarī and Newari scripts:

> Om, salutations to the Goddess of the three cities, always pleasing her devotees. I bow to you, the Goddess of kula, mistress of the wheel. With the passing of Nepal Samvat 1019, in the month of Śrāvaṇa, on the eighth days of the bright half of the month, on Viśākhā and Vajrayoga,[64] on Monday, according to Karṇa and Muhūrta, while the sun is in Cancer and the moon is in Scorpio, the eldest son Kāji and younger son offered this bell in the name of their father, Mānvīra Karmācārya, and mother, Lāni Thakū, desiring that they may dwell in the realm of the lord (*īśvaraloka-vāsa*).

The numerous astrological coordinates embedded in these two inscriptions remind us that Tripurasundarī is a goddess of the stars, which are identified as the infinite phones that comprise her cosmic body. The constellations and signs of the zodiac are the heavenly formations of her permanent Śrī Yantra—the night's sky. As the Goddess of the Upper Transmission, Tripurasundarī's *maṇḍalic* self is permanently etched across the vault of the heavens. The macrocosmic form of her Śrī Yantra is thus the ever-shifting pattern of interrelated constellations whose movements directly impact the movements of the actors inhabiting the mesocosmic sphere of Bhaktapur, where the decisions of the king and his subjects alike are enacted in consultation with the *jyotiṣas*, those who can read the stars. Festivals like Biskā Jātra and Dasain place the mesocosmic *yantra* of Bhaktapur into motion in a way that mirrors the movements of the macrocosmic Śrī Yantra. In this sense, the Navadurgā are the Navagraha, the nine planets that dance throughout the heavens moving through different galactic territories and thereby transmitting powers that concretely shape human destinies. Mary Slusser remarks:

> Not only do the Mātṛkās guard the compass points but they are also regarded as regents of the sky. As the Navadurgā they are equated with the Navagraha, the male personifications of the so-called Nine Planets, that is, five planets (Saturn, Venus, Mars, Jupiter, Mercury), the sun, the moon, and the moon's ascending and descending nodes (Rāhu and Ketu). In Nepali dogma, each Mātṛkā has a definite association; for example, Cāmuṇḍā with Saturn, Indrāṇī with Venus, and Vaiṣṇavī with Sūrya, the sun. Each also presides over specific days of the lunar calendar. In Hindu-Buddhist thought the astral bodies are conceived as exercising a direct influence on human affairs. They can "possess" individuals—hence their collective name, "Seizers"—and when angered they cause wars, epidemics, and other baleful visitations. Thus the Navagraha are regularly propitiated to render them favorable, and are worshiped with special rites in time of danger. Given the similarity of name and the correspondence of number and malevolent disposition, it is little wonder that the Navagraha and Navadurgā came to be identified as one manifestation.[65]

This correspondence between the Navadurgā as regents of civic space and the Navagraha as regents of cosmic space again highlights that for the Nepalese Tāntrika the art of life is to bring into alignment the microcosm with the macrocosm through the multiple mediating templates available to him or her. The aim of this process of alignment is liberation, the attainment of the realm of the Godhead (*īśvara-loka*) beyond the flux of human existence. The Navagraha influence individual's fate, yet by understanding their movements the *sādhaka* can learn to shape his or her destiny and thereby attain transcendence. As we observed the pilgrims offering sacrifice on the ninth day of Dasain at Tripurasundarī's *śākta-pīṭha* in Bhaktapur, Sthanesvar commented:

> As the Goddess within the three cities, Tripurasundarī takes the form of the Navagraha and dictates human life from her heavenly seat. As the Goddess beyond the three cities, she is the means and principle of transcendence. These bell inscriptions [at the *śākta-pīṭha*] acknowledge her in both of these capacities.[66]

As the principle of immanence and transcendence, Tripurasundarī is the sovereign of Bhaktapur *maṇḍala*. It is for this reason that she is worshipped on the climactic ninth day of Dasain. Although her *deocheṃ* is considerably smaller than that of Taleju, whose shrine is found at the site of the Malla royal palace, and despite the fact that she does not have her own mask in the Navadurgā troupe, Tripurasundarī's importance should not be underestimated. Commenting on the ritual map of Bhaktapur described earlier, Toffin concludes—mistakenly, from my perspective—that the centrality of Tripurasundarī is merely a result of her antiquity.[67] He reaches this conclusion despite his own research on the Newar town of Panauti,[68] where Tripurasundarī is again given a status of centrality "situated just by the side of . . . what remains of the

old royal palace."[69] The centrality of Tripurasundarī is no accident of antiquity. Rather, it is testimony to the Goddess's status as a goddess of kings, positioned historically, symbolically, ritually, and architecturally at all points within Nepāla-Maṇḍala. Toffin continues his reflections on Tripurasundarī by mistakenly concluding that "in Kathmandu and Patan, Tripurasundarī worship seems to be unknown."[70] In making this statement, Toffin demonstrates his lack of awareness of the hundreds of Kathmandu- and Patan-based Tripurasundarī *paddhatis* housed at Nepal's National Archives. He also demonstrates that he has failed to identify Tripurasundarī's most prominent form—that of the Śrī Yantra—which appears at multiple places and on multiple levels throughout each of the Kathmandu Valley's three cities. In addition, he reveals his confusion regarding the relationship of Tripurasundarī to Taleju and the Kumārī. Finally, he demonstrates an absence of understanding regarding the Tantric notion of Parāśakti's supreme form as great emptiness (*mahāśūnyatā*). As transcendence personified, Tripurasundarī often reveals herself through an apparent absence. Yet, as the source of all forms, her perceived absence as a particular form only reveals a confusion in the perceiver: the Goddess of the three cities is ever-present within her *maṇḍala*. Power does not need to be visible to be potent. Secrecy and disguise are often the primary modalities of the powerful.

I myself remained perplexed by a number of questions as I watched along with Sthanesvar the Navadurgā dancers dance near the Tripurasundarī shrine on the ninth day of Dasain. Earlier in the week the dancers had gone to Taleju's shrine for a blessing. Why was Tripurasundarī not among the Navadurgā dancers? Why did they receive empowerment from Taleju if Tripurasundarī is the heart of the *maṇḍala*? Who is Taleju? Who is the Kumārī? When I asked Sthanesvar these questions, he replied:

There is much that you do not understand. Why should Tripurasundarī be among these dancers? She is these dancers. She is their sum total. If you are looking for Tripurasundarī, then you will find her as all of these dancers. Where do you find Tripurasundarī within the Śrī Yantra? She is at all points and at all times. As for Taleju and Kumārī, this is a great secret. But the answers lie within the Nityāṣoḍaśikārṇava. Before your study is done, you will understand.[71]

As Sthanesvar was talking, a band of musicians approached the *śākta-pīṭha*. They were playing a *tyen kāl*, a pair of cymbals, and a *dyaḥkhī*, a Newar drum, which produces the sound, *bhat thvā̃*. Their music functioned as the medium through which Mahādevī invigorated the *maṇḍala* with her acoustic body. The inebriated musicians were clearly in an altered state of consciousness. "They are possessed by the goddess," Sthanesvar commented. Writing on this point in the Navadurgā performance, Gutschow remarks:

> *Tyen kāl*, the sound of a pair of small cymbals, is highly pitched and of an extremely clear quality, resembling a crystal or a diamond as symbols of permanence and immutability. The sound permeates urban space, it virtually takes gradual possession of it. . . . The sound radiates from the procession and thus creates a space of acceptance and assurance. The main message could be said to be that of assurance: The gods are present; they have come again to bless the territory of the urban community. Hearing that striking sound, people invariably stop what they are doing and, even from afar, honour the gods and goddesses with the gesture of *namaskāra*.
>
> The sound is unique, only heard in Bhaktapur and played exclusively by the musicians of the Navadurgā. As the troupe or the Eight Mother Goddesses represent identifiable places, and collectively the urban space in its totality, the accompanying unique sound seems to represent the temporary aspect of the latter. Sound emerges, spreads evenly to all directions and vanishes.
>
> Transformed into syllables and words, *tyen kāl* imitates the pair of cymbals, while *bhat thvā̃*, the following sound of the "drum of the gods", the *dyaḥkhī*, is understood as the pub (*bhati*) where beer (*thvā̃*) is served. Such a gloss serves to indicate that the Navadurgā are of this world, part of daily life. The gods, indeed, are not propitiated only symbolically, the bearers of the mask being fed with beer, liquor, and even blood. They absorb these liquids (which bear qualities like fire, creativity, and life) to such an extent that they

> may collapse at any moment, ready to sleep anywhere until the sound of *tyen kāl* signals the next stage of their ritual journey.[72]

All of the elements of Nepalese Śrī Vidyā Śākta Tantra are embedded in Gutschow's description. We have the microcosmic actors, the dancers themselves, moving through mesocosmic space, themselves functioning as mediating spheres that link the people of the Bhaktapur *maṇḍala* with the divine actors who inhabit the macrocosmic *maṇḍala*. The technology for linking these worlds is based on the production of sounds and consumption of fluids and a variety of other techniques that transform human agents and their constructed spaces into conduits of divine power. *Maṇḍalas* within *maṇḍalas*, humanly constructed spaces inhabited by divine and human agents, dancing together in an ongoing civic drama that actualizes idealized conceptions of space through the medium of ritual performance.

On the ninth night of Dasain I left Bhaktapur and traveled to the hinterlands of the *maṇḍala* where I would again encounter Tripurasundarī as a goddess linked to space, sound, sacrifice, and possession. My destination was the Newar town of Dolakha, home of an important thirteenth-century Tripurasundarī *deocheṃ*. On this ninth night of Dasain, Thami shamans would spend the night in the waiting room, just outside the womb chamber (*garbha-gṛha*) and worship Tripurasundarī with goat sacrifices, drinking the blood and becoming possessed by the Goddess beyond the three cities. As our taxi drove away from Bhaktapur, I reflected on my journey. Following the tracks of the Devī, intrigued by questions of power, I had journeyed to the center of the *maṇḍala*, the place of Tripurasundarī's power-seat next to the old royal place, at the heart of Bhaktapur, one of the three points of the civic-*trikoṇa* at the center and apex of Nepāla-Maṇḍala. Tripurasundarī's presence there at the heart of Navadurgā

Yantra was concrete proof that certain Nepalese kings were Tāntrikas who sought to instantiate their Tantric vision in constructions of civic space. For them the ideal formation of space was one that replicated the esoteric diagrams found in the Śākta Tantra texts that had entered—or perhaps even arisen in—Nepal as early as the eighth century.

I had attained a clearer picture of indigenous Nepalese perceptions of Tripurasundarī and her place in the creation of sacred space and the maintenance of power. However, the picture was not complete. Further clues would be discerned in the borderlands of Nepāla-Maṇḍala.

Dolakha: A View from the Periphery

Dolakha is east of the Kathmandu Valley, although well west of the Sunkosi river. While there are numerous Tripurasundarī temples in western Nepal, Dolakha is the only eastern site of her worship, a fact that suggests that Śrī Vidyā entered Nepal predominantly from Kashmir and other western sites of Śrī Vidyā worship. Although today only a small Newar village, Dolahka was once a major site of trade, facilitating trade between Tibet and the three cities of the Kathmandu Valley.[73]

As far back as the Licchavi period, Dolakha was an important peripheral site of royal power. According to the *Gopalrāj-Vaṃśāvali*, King Harisiṃhadeva of Mithila (fourteenth century) died at Dolakha while on his way to Bhaktapur. It is widely claimed that it is he who brought Taleju to the valley and who also established a temple to her at Dolakha. Interestingly, the existing temple, called Devīkoṭṭa, the "goddess fort," is to Tripurasundarī, not Taleju. We have no concrete evidence that

the Devīkoṭṭa—which I visited while at Dolakha—was actually established by Harisiṃhadeva of Mithila. However, architectural evidence suggests that parts of the *deocheṃ* date back to roughly the thirteenth century, making it contemporaneous with Harisiṃhadeva. The door to the temple is adorned with the eyes of Tripurasundarī, painted in red and gold paint, replete with the all-knowing third eye, much like the Kumārī is decorated. Moving inside the temple, on the second floor in the room outside the *garbha-gṛha*, I found numerous images of Durgā as Mahādevī, particularly as the slayer of buffalo-demon, Mahiṣāsuramārdinī. Most scholars identify Taleju as a form of Durgā, so perhaps the Devīkoṭṭaṭa Temple was a site of Taleju worship. Yet the temple priest assured me that, no, this was the *deocheṃ* of Tripurasundarī. A temple dedicated to Tripurasundarī, with Durgā on the temple walls, that is at the same time purported by some to be the site of Taleju: I was beginning to detect a pattern here. Before exiting the temple I noticed an image of Śrī Yantra, etched in pencil, framed on a pillar by the southern window.

On the ninth night of Dasain I stayed at the home of Sukh Bahadur Joshi, near Devīkoṭṭa temple. Around 10:00 p. m., two Thami *jhankris*, Man Bahadur and Ratna Bahadur, entered the temple and ascended to the second floor waiting room, just outside the inner shrine room. All night they would worshipped Tripurasundarī through drumming, chanting, and blood sacrifice. While the *jhankris* worshipped Tripurasundarī in Devīkoṭṭa, two other Thamis spent the evening at the nearby temple of Bhimsenthān. These young men were *naris*, mediums purportedly selected by Tripurasundarī herself to be the vehicles of an annual ritual of public possession that would take place the next morning. In his study of Dolakha shamanism the social anthropologist, Casper Miller, describes this process of selection:

> How are the [*nari*] chosen? The goddess Tripura-Sundari, whom the Thamis usually refer to simply as Devi or Maharani, does the choosing. A few days after the death of a *nari* she moves into the new man of her choice. This is manifested by a state of trembling in the chosen one.[74]

The next morning, the tenth day of Dasain, the two *naris* and the two *jhankris* gathered at a shelter adjacent to the temple. Around 10:00 a. m. they were summoned to the image of Gaṇeśa, just south of Devīkoṭṭa temple where a large crowd was gathered. The *naris* stripped their clothes down to a small loin cloth, already beginning to tremble. A Kasain brought a buffalo and laid it down before them. The *naris* bent down in front of the buffalo, with mouths open, preparing to receive the spray of blood that would come from its severed neck. With a yell the Kasain slit the throat and released a powerful stream of blood, which shot into the *naris*' mouths for a few seconds before they turned away and rinsed their mouths with water. At this point they began to tremble even more noticeably. A second time they turned to the buffalo and allowed its flowing blood to enter their mouths. After rinsing their mouths again, it was clear that they had entered a deep trance. They were assisted in taking a third drink, which completed the rite. The *naris* had become the Goddess and drunk the blood of the buffalo-demon on her behalf. Tripurasundarī had conquered the forces of darkness represented by the buffalo. All was well in Nepāla-Maṇḍala.

The next day was Ekādaśī, the day of Khadgā Jātra, when the Thamis paraded the heads of the sacrificed buffalo through Dolakha, wearing the *khadgā*, or battle sword, a symbol of royal power. The city of Kathmandu was designed as a *khadgā* in the tenth century by king Guṇakāmadeva (942-1008).[75] The presence of this symbol on this final day of Dasain suggests that the periphery is linked to the center, where the king yields his sword of power through rituals of identification with his divine

mistress, the Goddess of the three cities, whose temples and images are found throughout all reaches of Nepāla-Maṇḍala.

The case of Dolakha provides an interesting opportunity to reflect further on the dynamics of power within Nepāla-Maṇḍala, particularly when we consider the complex interrelationships between the Thamis and the Dolakha Newars. The Devīkoṭṭa *pūjārin*, who is a Newar, is the only one allowed to enter the *garbha-gṛha*. Even on the ninth night of Dasain the Thami *jhankris* must stay outside the inner sanctum. However, the Thamis have the power and privilege of being the mediums of the Goddess. No one would dispute the power of the *naris*, whose blood-drinking and trembling demonstrate their ability to become Tripurasundarī's ritual vessels. Yet the *naris* do this as a service for the Dolakha Newars, who annually request them to come, respecting their power but at the same time calling them blood-drinking demons (*betal*).

Matters become even more interesting when one takes into account that Thamis consider themselves to be descendants of the original people of Mithila, who came with Harisiṃhadeva to Dolakha in the thirteenth century. According to Casper Miller there is linguistic evidence to corroborate this claim.[76] If this is indeed the case, then perhaps it is the Thami people who brought Tripurasundarī to Devīkoṭṭa and who are directly linked with the lineages of royal power that propagate her worship. Yet, as evidenced from the Thamis' exclusion from the inner sanctum, it is clear that the indigenous Newars have at least to some extent usurped the Devī's power.

Where does a goddess come from? Who owns and controls her? These are complex questions whose answers are multi-leveled and paradoxical. As I contemplated this paradox, looking for a simple answer, I noticed that one of the

jhankris was wearing a crystal Śrī Yantra around his neck. I had seen the image within the Devīkoṭṭa temple. Here it was again, around the neck of this Thami shaman, whose unique relationship with Tripurasundarī linked him in complex ways to the religious and cultural web I had traced here from Kathmandu Valley. While it was rapidly becoming apparent that I would need to heed the reality of differences, it was also true that in tracking the Devī from the center of Nepāla-Maṇḍala to the periphery, I had discovered a certain number of persistent elements: the Śrī Yantra, sacrifice, techniques of possession through ritual consumption and music, and complex dynamics of power linking human bodies to divine bodies in various constructions of architectural and ritual space.

The Maṇḍala's Ubiquitous Ever-Present Center

We began this chapter by considering Nepalese constructions of space as analogous to the hologram, a laser-generated image whose constituent units are replications of the whole. For Nepalese Śrī Vidyā Śākta Tāntrikas, the country of Nepal as a whole is a *maṇḍala* and each smaller division within that maṇḍalic-nation again takes the form of a *maṇḍala*, which is the geometric power-body of the Goddess. Within Nepāla-Maṇḍala the Kathmandu Valley is more specifically represented as the Śrī Yantra, with temples and other sacred sites in the valley placed at strategic points that correspond with the painting of the Śrī Yantra housed at Bhaktapur National Museum. Within the Kathmandu Valley, the three cities of Kathmandu, Bhaktapur, and Patan are identified as the three points of the Śrī Yantra's inner triangle (*antar-trikoṇa*). As such they reside at the apex of power within an idealized *maṇḍala* that

Sthanesvar and other Nepalese Tāntrikas daily visualize in meditation as superimposed on the actual topography of their land. This act of seeing the nation as a *maṇḍala* dates back to at least the time of King Jayadeva in the eighth century, a period during which such practices arose throughout the subcontinent in Hindu and Buddhist contexts alike.

In Nepal the idealized vision of space as a *maṇḍala* was actualized concretely in the twelfth century, when King Āndanda Deva employed his artisans and craftsmen to construct the city of Bhaktapur as a Navadurgā *yantra*, with his *kula-devī*, Tripurasundarī, at its center. During the thirteenth century, king Harisiṃhadeva of Mithila went to Dolakha in the eastern borderlands of Nepāla-Maṇḍala, and brought with him his *iṣṭa-devī*, a Tantric form of Devī identified variously as Taleju. Tripurasundarī, and Durgā. During the thirteenth and fourteenth centuries a crop of Tripurasundarī temples also began to emerge in western Nepal, in Devaghat, Dolpa, Dading, Baitadi, Sallyan Kot, and throughout Karnali in the far western district of Nepal. At each of these sites, spatial configurations and power relations were determined with reference to Tripurasundarī, whose vibratory essence is depicted as the Śrī Yantra.

The *maṇḍala* provides a basis not only for visualizing the country of Nepal and constructing its cities, it also provides an architectural template for the construction of Newar temples. As Bernier[77] and Lidke[78] have shown, the Newar *pagoda* temple is constructed as a three-dimensional *maṇḍala*, beginning from the *bindu* seated in the heart of the central image in the *garbha-gṛha* and moving out to the four gates of the *yantra*, symbolized by the temple doors. Wherever one finds a Newar temple—which is in thousands of places throughout the Kathmandu Valley and beyond—one finds

the *maṇḍala*. *Maṇḍala*s within *maṇḍala*s, replicas within replicas—architecturally, culturally, religiously, and politically, Nepal is a *maṇḍala*-hologram whose multiple manifestations in texts, cities, temples, paintings, meditation practices, sacrifices, music, dance, and other cultural productions are grounded in the *maṇḍala* and more specifically the Śrī Yantra.

On an esoteric level, this image of the Śrī Yantra points to the unity of the Tāntrika with the divine body of Tripurasundarī. As a map of the divine body, the Śrī Yantra serves as a grid through which the Tāntrika maps the Goddess's form onto his or her own body and thereby transforms him or herself into the divine. As such the Śrī Yantra is a mesocosm, linking the microcosmic individual to the macrocosmic Goddess. In this capacity, the Śrī Yantra is an instrument of power, capable of harnessing the *kuṇḍalinī-śakti* and unleashing the omnipotence of divinity within the individual. It is precisely for this reason that Nepalese kings adopted the symbol as the template for constructing and governing their domains. The Śrī Yantra became the seal of authority of the royal lineages, which was imprinted throughout the center and periphery of their kingdoms—as central as the Taleju temple in Kathmandu's royal palace and as remote as Tripurā-Koṭ in far western Nepal. Every day a sandal-paste Śrī Yantra is constructed on top of the upper face of Lord Paśupatināth's central *liṅgam* in Deopatan. A handful of this paste is carried as a divine blessing (*prasādam*) to King Bīrendradeva, who is an initiate of Śrī Vidyā Śākta Tantra. Lokhanthalī temple in Lokhanthalī is constructed as a Mount Meru, culminating in a three-dimensional Śrī Yantra as its roof. Inside the temple a black marble Śrī Yantra Meru sits at the base of an image of the mighty Guhyeśvarī, a deity who entered Nepal from Kashmir and is linked with the Kālasaṃkarṣinī whom Abhinavagupta worshipped as

the transcendent fourth principle beyond the triad of Parā, Parāparā, and Aparā. At Viśvarūpa temple, within the Paśupatināth complex, an enormous image of the Śrī Yantra is found at the base of the golden image of Viśvarūpa Guhyakālī, a deity King Jayaprakāśa Malla evoked in his efforts to defeat Tibet. Each of these sites is directly and intimately linked to the seat of royal power. The presence of the royal seal—the Śrī Yantra— at each of these sites, along with many other sites, reminds us who sits at the apex of power.

The ubiquitous presence of the Śrī Yantra also reminds us that power is diffused, ever-present, and negotiable within the *maṇḍala*-hologram. The Navadurgā dancers in Bhaktapur and the Thami *jhankris* in Dolakha willingly became possessed by the Goddess, thereby linking themselves directly to the center by choice. In their states of possession they are called servants of the Goddess (*devīdāsa*). Does this not make them servants of the king, the master of the religio-cultural web? But is the king himself not a servant? Does not his position at the center of the system by default mean that he is its institutionalized slave? Does he really have power? Or is his body simply the central conduit through which the dominant discourse establishes itself throughout Nepāla-Maṇḍala? In short, is there human agency within the *maṇḍala*-hologram, or is this system, rooted in the esoteric texts of Śrī Vidyā Śākta Tantra, and deeply embedded in the Nepalese *habitus*, so total that its subtle modes of operation escape conscious awareness? Does a king liberate himself by encoding the Śrī Yantra in his subtle physiology, or does he thereby shackle himself to the discursive practices and institutions that perpetuate the symbol? While such questions concerning constructions of space and the concomitant web of power relations are important, I wonder if they can ever be answered by those who do not immerse themselves in the

multiple fields of meaning at play within the *maṇḍala*. Perhaps it is the case that the view from within is blind to the self-legitimating technologies of the dominant discursive system. But is it not also the case that the view from without is incapable of fathoming that practice-based logic which makes sense of the system through the encoding of meaning within human agents who come to understand by means of that immersion?

NOTES TO CHAPTER 3

1 Mark S.G. Dyczkowski, "The Sacred Geography of the Kubjikā Tantras with reference to the Bhairava and Kaula Tantras," Unpublished Manuscript, p. 2.

2 Mary Slusser, *Nepal Mandala*, quote from preface material.

3 I borrow the term "blueprint" from Barbara Holdrege who uses the term in her comparative analysis of the "transhistorical dimensions" of scripture in *Veda and Torah, Transcending the Textuality of Scripture* (Albany: SUNY Press, 1996), esp. pp. 108-112. While the Śrī Yantra is not a scripture, it is, like the Veda, the subtlest energy and sound resonance of divine power containing within itself the seeds (*bīja*) of all creation.

4 This understanding of the Kathmandu Valley as a materialization of the Śrī Yantra is preserved in the oral traditions of Kathmandu and was confirmed to me on separate occasions by Nutan Sharma (interview on 4/15/97), Sthanesvar Timalsina (interview on 5/11/97), Siddhi Gopal Vaidya (interview on 6/03/97), Mukunda Raj Aryal (interview on 7/08/97), and Kedar Raj Rajopadhyaya (interview on 8/09/97). It is interesting to note here that these men, all respected scholars and/or *jñānins*, align themselves with different *āmnāyas*. Although not an initiate, Mr. Sharma comes from a lineage of Kubjikā Tāntrikas; Mr. Timalsina is an initiate of Śrī Vidyā; Professor Aryal and Siddhi Gopal Vaidya are initiates of Kālī Tantrism; and, Kedar Raj is a former *purohit* of the Siddhi Lakṣmī temple in Bhadgaon. Their mutual confirmation of the Śrī Yantra as the blueprint for the valley highlights the pervasiveness of this symbol and the interconnectedness of the Nepalese *āmnāyas*.

5 The analogy of concentric circles might also be a helpful heuristic device for understanding the constructive imagining of the lived-reality as an esoteric symbol within Nepāla-Maṇḍala. The largest circle would be Nepal. Within that circle, the next largest would be the Kathmandu Valley. Within that circle would be three circles of equal diameter representing Kathmandu, Bhaktapur, and

Patan. Within these circles would be a still smaller, multiple interlocking circles representing architectural structures—houses, temples, palaces. The smallest circle and center point of this conceptual framework would be the individual, the microcosmic nucleus containing the Śrī Yantra within its subtle body. Surrounding all of these circles, and of infinitely greater diameter would be the macrocosm, the body of the Devī, the primal blueprint for the construction of social space in Nepāla-Maṇḍala.

In a sense, the Śrī Yantra is both a hologram and a configuration of concentric geometric patterns. Each point of the Śrī Yantra contains the totality of the entire *yantra*, just as each constituent element (*tattva*) contains all of the other thirty-five elements within itself. The Goddess is every where equally present at all levels of her self-projection into the universe, which as we saw in Chapter 1, is the Śrī Yantra. At the same time, the Goddess has a center and a periphery, and multiple "circles" in-between the center and the boundary, and so there is notion of the hierarchization of space in terms of proximity to the center. Within the subtle physiology of all human beings, the center is understood by Tāntrika to be the crown center (*sahasrāra-cakra*) in the head, while the periphery is identified as the root center (*mūlādhāra-cakra*) at the base of the spine. In the context of *sādhana*, the aim to move upwards towards the center, reintegrating the peripheries in their origination source, the transcendent place of Tripurasundarī at the apex of human body, understood to be a three dimensional *yantra* whose whose center is simultaneously its apex. Similarly, Nepāla-Maṇḍala has a center-point, which is the valley itself, and particularly the three cities of Kathmandu, Bhaktapur, and Patan, which for the last two millennium which have been the seats of political power and cultural production. If all of Nepal is a Śrī Yantra, then its *bindu* is the cultural and political nexus at the heart of a triangle whose three points are Kathmandu, Bhaktapur, and Patan, identified mystically with the powers of will, knowledge, and action which comprise the triadic self.

6 This spatial configuring is my own creative reconstruction of the textual and ethnographic sources I encountered in the valley.

7 See Richard Jenkings discussion of *habitus* in "Practice, Habitus and Field," Chapter 4 in his *Pierre Bourdieu*, Key Sociologists Series (New York: Routledge, 1992), pp. 66-102.

8 According to Ninian Smart, this act of emphathetic, non-judgmental analysis is the primary task of the historian of religions. See his *The Religious Experience of Mankind*, 3rd ed. (New York, 1984).

9 This practice was described to me by both Mukunda Raj Aryal and Sthanesvar Timalsina, who both claimed the practice is a common part of Nepalese Tantric practice. I have not yet found *paddhatis* that describe the practice, but I have been assured that they exist.

10 Here, I turn to the theories of the physicist David Bohm for an analogous way of categorizing the Tantric world view. In his theoretical writings on cosmogenesis Dr. Bohm has described the universe as a holomovement in which each part of the whole is a replication of the creative principle, which Bohm calls Insight-Intelligence, that gives rise to creation. The universe unfold by reduplicating itself.

All parts mirror their source. This is Indra's net expressed in the complex language of contemporary physics. Bohm's theories can be further clarified by reference to the hologram, a three-dimension image generated by lasers. Each molecule of a hologram is an exact replica of the whole. See Bohm's *Wholeness and the Implicate Order*, reissue edition (New York: Routlege, 1996).

[11] Dyczkowski, "Sacred Geography," pp. 1-2.

[12] D. R. Regmi, *Inscriptions of Ancient Nepal* vol. 1 (New Delhi: Abhinav Publications, 1983), p. 155. This translation is a modified version of Regmi's (vol. 2., p. 99).

[13] Gerard Toffin's many writings on the city/kingdom as a cosmogram offer an excellent analysis of the relationship between city-construction, kingship, and ideology. See his "Les aspects religieux de la royaute newar au Nepal," in *Archives de Sciences Sociales des Religions* (48, 1), pp. 53-82. See, also: "Urban Space and Religion: Observations on Newar Urbanism," *in Man and His House in the Himalaya* (New Delhi: Sterling Publishers, 1991), pp. 71-80. Cf., Clifford Geertz, *Negara, The Theatre State in Nineteenth-Century Bali* (Princeton: Princeton University Press, 1980), esp. pp. 98-120.

[14] David White, "Tantra in Practice: Mapping a Tradition," in David G. White, ed., *Tantra in Practice* (Princeton: Princeton University Press, 2000), p. 9.

[15] White, "Tantra," p. 25.

[16] All of these quotes are from the larger quote I pulled from White's "Tantra," p. 9.

[17] One of the best studies of Nāda Yoga literature is Guy Beck's *Sonic Theology: Studies in Comparative Religion* (University of South Carolina Press, 1993).

[18] White, "Tantra," p. 26.

[19] The debates among these and other scholars of Tantra were the focus of a recent Tantric Studies Seminar on "Social and Political Dimensions of Tantra," at the 1999 Annual Meeting of the American Academy of Religion in Boston, Massachusetts.

[20] Ronald Davidson, "The Political Dimension of Indian Esoteric Buddhism." Paper presented at the American Academy of Religion Annual Conference, November 21, 1999.

[21] Davidson, "Political Dimensions," p. 15.

[22] Oral Communication, Kathmandu, Nepal, March 16, 1997.

[23] Bell's classic study, *Ritual Theory, Ritual Practice* (New York: Oxford University Press, 1992) not only summarizes the history of discourse on ritual, but eloquent expresses the author's own theory of "ritual encoding" which is markedly similar to Foucault's reflections on bodies and power. Cf., Robert R. Alford and Roger Friedland, eds., *Powers of Theory, Capitalism, the State, and Democracy* (Cambridge: Cambridge University Press, 1985).

[24] Oral Communication, Kathmandu, Nepal, February 18, 1997.

[25] Oral Communication, Bhaktapur, Nepal, May 22, 1997.

[26] Oral Communication, Kathmandu, Nepal, April 17, 1990.

[27] Oral Communication, Kathmandu, Nepal, June 18, 1997.

[28] I learned from Gregg Johnson, an initiated disciple of Taranath Rao of the Pharukabad tabla *gharānā*, that Taranath practiced a similar *sādhana* of witnessing his tabla rhythms as *maṇḍala* patterns. He even taught this technique to his western students.

[29] Oral Communication, Nārāyanthān, Kathmandu, November 17, 1989.

[30] For an account of this revolution , see David N. Gellner, "Caste. Communalism, and Communism: Newars and the Nepalese State," in David N. Gellner, Joanna Pfaff-Czarnecka, & John Whelpton, eds., *Nationalism and Ethnicity in a Hindu Kingdom: The Politics of Culture in Contemporary Culture*, Studies in Anthropology and History, volume 20 (Netherlands: Hardwood Press, 1997), pp. 151-184.

[31] Again, I remind the reader that the story we are tracking here is that of the Devī and her role in the lives of Nepalese Śākta Tāntrikas, past and present. The emerging story mixes the ideal and mythical with real and actual in the same way that any religious ideology is an attempt to bridge the ought with the is. The story we are hearing is largely that of a specialized, highly educated, segment of Nepalese society. Their story is not the only story unfolding in Nepāḷa-Maṇḍala, but it is a story that has directly crafted the multivocal narrative that is the complete epic of Nepalese history. And it is a story running out of bards to tell it. The previous statement is not just an expression of mere sentimentalism on the part of an author with strong affinities for the Sanskritic and indigenous cultures of Nepal. It is also an accurate assessment of the political and cultural forces currently at work. The reality of the imminent death of the *maṇḍala* in the lives of contemporary Nepalese is something we must take into account when attempting to interpret its purport and structure. What is given through death? What is irrevocably lost? What will take its place?

[32] Oral Communication, Harigaon, Nepal, July 13, 1997.

[33] Diana L. Eck, *Banaras: City of Light* (Princeton: Princeton University Press, 1982), pp. 145-147.

[34] Levy, *Mesocosm*, pp. 153-154.

[35] Levy, *Mesocosm*, p. 32.

[36] Dennis Hudson, "The City as Goddess."

[37] I am reminded here again of Clifford Geertz's brilliant analysis of the little (*buwana alit*) and big worlds (*buwana agung*) in his study of ritual, politics, and religion in nineteenth-century Bali. See his *Negara, esp. pp.* 107-8.

[38] Slusser lists his dates as C.E. 1147-1166. See *Nepal Mandala*, p. 124.

[39] Slusser, *Nepal Mandala*, p. 125.

[40] Levy, *Mesocosm*, p. 167-168.

[41] Levy, Mesocosm, p. 168.

[42] *Trirpurasundarī-Paddhati*, NNA, 1-235.

[43] Slusser is referring to their early study, *Bhaktapur: Gestalt, Funktionen und religiose Symbolik eiener nepalischen Stadt im vorindustriellen Entwicklungsstadium* (Darmstadt: Technische Hoschschule, 1974).

[44] Slusser, *Nepal Mandala*, pp. 346-47.

[45] Oral Communication, Bhaktapur, Nepal, November 16, 1997. During this interview, Purusottama Sreshtha was mostly pulling data from his forthcoming book, based on his dissertation, entitled *Bhaktapur Raj Darbhar.* I was fortunate to receive an unpublished manuscript. His other relevant publications include "Bhairava Cokakā Kalākutiharu," in *Bhaktapur Monthly* (133: 1988), Mahsir, pp. 6-8; and, "Bhaktapur Nagarako Vikāsakrama—Aitihāsika Sandarbhamā" in *Bhaktapur Monthly* (116: 1997), Mahsir, pp. 1-7.

[46] This has led Fabio Rambelli to posit that Tantric doctrines of non-duality are linked with ideologies of tyranny. This neo-marxist reading, however, perhaps fails to appreciate the alternative forms of power that can be generated within and through the Tantric *maṇḍala.*

[47] I had the good fortune of studying under Professor Carrasco as an undergraduate in religious studies at the University of Colorado, Boulder. His seminar, *City as Symbol*, was foundational in shaping my understanding of the ceremonial center.

[48] When we speak of the relationship of the center to the peripheries we refer not only to the relationship of the three cities of the valley to Dolakha, Manakamana, Gorkha and other regions outside the valley (a relationship that will be addressed below), but also the relationship of those at the apex of power (bear in mind that the Śrī Cakra is also Mount Meru and that its central point is a point of ascension) to those below that apex. Historically, we are referring to the relationship of Indianized and often Indian based sovereigns and their religiocultural traditions to the peoples and traditions indigenous to Nepal. This exchange between the center/apex and borderland/base suggests that power is found at all points of the sociocultural *maṇḍala.* If Tantra came to Nepal from India, then that tradition was so effectively appropriated and transformed by the local peoples that they quickly became the authorities and, even, creators of Nepalese Tantra. An alternative perspective is that the tradition developed simultaneously throughout India and Nepal. A third, and popular perspective among Nepalese Śākta Tāntrikas, is that Tantra originated in Nepal's Himālayan peaks.

[49] It is for this reason that Barbara Holdrege reminds us to speak not of religions as monolithic entities, but rather as numerous, interrelated, and historically specific traditions. Holdrege defines herself as a scholar of Hinduisms in the plural, and not Hinduism in the singular, to note that that religious traditions speaks through multiple voices and embody multiple perspectives simultaneously.

[50] I refer the reader to several excellent studies on the Navadurgā dances. Niels Gutschow's recent work, "The Asṭhamātṛkā and Navadurgā of Bhaktapur: Notions about 'Place' and 'Territory'," in *Wild Goddesses* provides an excellent discussion of the role of the Nine Goddesses as territory markers and compliments his earlier study, "The Navadurgā of Bhaktapur—Spatial implications of an urban ritual," in N. Gutschow and A. Michaels, eds., *Heritage of the Kathmandu Valley. Proceedings of an International Conference in Lubeck, June 1985* (Sankt Augustin: VHG Wissenschaftsverlag), pp. 105-134. Jehanne H. Teihet's fine anthropological study, "The Tradition of the Nava Durgā in Bhaktapur, Nepal," in *Kailash* VI.1, 81-98, offers an important discussion of caste in relationship to the creation of the Nava Durgā masks.

[51] G. Toffin notes that a history of human sacrifice in conjunction with the worship of the Nava Durgā is also found in the Newar village of Theco, located at the southern end of the Kathmandu Valley. See his "A Wild Goddess Cult in Nepal, The Navadurgā of Theco village (Kathmandu Valley)," in *Wild Goddesses in India and Nepal: Proceedings of an International Symposium Berne and Zurich, November 1994*, Studia Religiosa Helvetica Jahrbuch Vol. 2, Alex Michaels et al., eds., (Berlin: Peter Lang 1996), pp. 217-251.

[52] One dancer told Jeanne Tielhet, "When I wear the face of Bhairava or Maha Kali [sic] I feel different. I feel that I am a part of Bhairava and sometimes I will go mad. . . . When I am dancing, I will not see anybody. I dance for myself and the Nava Durga gods and goddesses." Quoted in "The Tradition of Nava Durga in Bhaktapur," p. 94.

[53] See Robert Levy, "How the Navadurgā protect Bhaktapur. The effective meanings of a symbolic enactment," in *Heritage of the Kathmandu Valley*, pp. 105-34. Cf., *Mesocosm*, pp. 231-34, 501-71.

[54] Oral Communication, Bhaktapur, Nepal, October 1997.

[55] There are, however, several classical sources—including the *Kathāsaritsāgara*, *Lalitāmāhātmya*, and *Māhātmyakhaṇḍa* from the *Tripurārahasya*—that provide textual justification for Tripurasundarī manifesting her *ugra*, or horrific, form. See an excellent study by Silvia Schwarz Linder: "The Lady of the Island of Jewels and the Polarity of her Peaceful and Warring Aspects," in *Wild Goddesses*, pp. 105-22.

[56] Oral Communication, Kathmandu, Nepal, October 16, 1997.

[57] Vajrayoginī's association with the Northern Transmission is perhaps associated with her point of origin, north of Nepal in the Tibetan Himalaya. The religiocultural links between Newar and Tibetan culture stretch back well over a millennium and continue today with the presence of Tibetan *gompas* throughout the Valley, particularly at Bodhnāth *stūpa*, northeast of Kathmandu city.

[58] Alex Michaels, in collaboration with Nutan Sharma, "Goddess of the Secret, Guhyeśvarī in Nepal and Her Festival," in *Wild Goddesses*, p. 317.

[59] See my discussion of "Nepalese Syncretism and the Buddhist Myth," in *Vishvarupa Mandir, A Study of Changu Narayan, Nepal's Most Ancient Temple* (New Delhi: Nirala Press, 1996), pp. 71-82.

[60] Alexis Sanderson, "Śaivism and the Tantric Traditions," in St. Sutherland et al., eds., *The World Religions* (London: Routledge, 1988), pp. 660-704.

[61] Slusser, *Nepal Mandala*, p. 340.

[62] Oral Communication, Bhaktapur, Nepal, August 24, 1997. *Kṣamapūjā*, also known as *samay*, refers to the rites of the Five Forbidden Substances (*pañcamakāra*), which in the Nepalese Sarvāmnāya system are meat, dried rice, ginger, black soy bean, and wine.

[63] Author's translation. See the complete translation with transcribed *lipi* in Appendix C below.

[64] *Viśākha* and *vajrayoga* refer to specific constellational transits.

[65] Slusser, *Nepal Mandala*, pp. 344-45. While accurately noting that the movements of the Navadurgā corresponds with those of the Navagraha, Levy inaccurately concludes that these "astrological associations [have] no contemporary meaning. See Levy, *Mesocosm*, pp. 265-266. In actuality, the contemporary meaning, especially for initiates is very strong.

[66] Oral Communication, Bhaktapur, Nepal, October 1997.

[67] As Niels Gutschow and G. Auer came to a similar conclusion in an early study in which they mistakenly identified Taleju as the central goddess of the *maṇḍala*. See their *Bhaktapur, Gestalt, Funktionen and religiöse Symbolik einer nepalischen Stadt im Vorindustiellen entwicklungstadium* (Darmstadt: Technische Hocshule, 1974).

[68] Gérard Toffin et al., *Panauti: une ville au Nepal* (Paris: Berger-Levrault), 1981.

[69] Gérard Toffin, "Urban Space and Religion, Observations on Newar Urbanism," in Gérard Toffin, ed., *Man and His House in the Himalayas: Ecology of Nepal*, (New Dehli: Sterling Publishers Private Ltd., 1991), p. 78.

[70] Toffin, "Urban Space," p. 78.

[71] Oral Communication, Bhaktapur, Nepal, October 1997.

[72] Gutschow, "The Aṣṭamātṛkā," pp. 212-13.

[73] The best source on Dolakha is Dhanvajra Vajracarya and Tek Bahadur Sreshtha's *Dolakhādo Aitihāsika Rūparekhā* (Kirtipur: Institute of Nepal and Asian Studies), v.s. 2035.

[74] Casper J. Miller, *Faith Healers in the Himalaya: An Investigation of Traditional Healers and their Festivals in the Dolakha District of Nepal* (Delhi: Book Faith India, 1997), p. 67.

[75] B. J. Hasrat, *History of Nepal, as Told by Its Own and Contemporary Chroniclers* (Hoshiarpur: V.V. Research Institute Book Agency, 1970), p. 46.

[76] Miller, *Faith Healers*, pp. 116-17.

[77] Ronald Bernier, *The Nepalese Pagoda—Origins and Style* (New Delhi, 1979).

[78] Lidke, *Viśvarūpa, esp. 25-43.*

FOUR

The Reverberating Goddess: The Kumārī and the King

The fruit of virgin worship cannot be told by me. All this [universe] movable and immovable belongs to Kumārī (virgin) and Śakti. If one young damsel be worshipped, seen only in spirit, then actually all the high goddesses will be worshipped without doubt. . . . In time, by Kumārī worship the worshipper attains Śivahood. Where Kumārī is worshipped, that country purifies the earth; the place all around the five crores will be most holy. There one should do Kumārī Pūjā: there breaks forth great light . . .

—Yoginī-Tantra[1]

Power is established on death's borders.

—Jean Baudrillard.[2]

On September 20 1997, the final day of Indra Jātra, the festival of the divine king, the current king of Nepal, Śrī Pañc Mahārāja Bīrendra Śāh Deva, visited the home of the virgin (Kumārī Ghār) in Indra Chowk, the site of the old royal palace in Kathmandu. His purpose was to receive *prasāda*, or divine blessing, from Nepal's living goddess, the virgin Kumārī. While a crowd of several thousand Nepalis and tourists waited outside the seventeenth-century Newar temple that houses the young virgin Kumārī, King Bīrendra was escorted into the inner chamber that serves as the Goddess's

living quarters and site of worship. Although only the king's closest aides and the Kumārī herself can verify exactly what happened at that point, there is one tangible barometer that is used to judge the success of the encounter: the king has thus far maintained his sovereignty. The textual and oral traditions of Nepalese Śākta Tantra claim that the king's reappearance from the *sanctum sanctorium* of the living Goddess indicates that he has been bestowed with the power (*śaktipāta*) to continue his rule. Texts like the eighteenth-century *Kumārīpūjā-Paddhati*[3] maintain that if the Kumārī disfavors the king during this critical annual meeting, he will fall from power. Conversely, by favoring the king, the Kumārī empowers him to reign over the kingdom of Nepal for another year—a "transcendent" bestowal of governance inseparably linked with the social institutions and practices constructed by Nepal's kings over the last millennium.

Arising out of a long tradition of virgin worship, the *Kumārīpūjā-Paddhati* and other esoteric texts proclaim that the Kumārī is actually the living embodiment of *śakti*, divine power. While to the uninformed the Kumārī may seem to be only a seven-year-old Nepalese girl, a Tantric initiate—such as the king—sees in her an instantiation of that very power which is the source of all creation and whose ultimate seat resides in his own heart as his inner Self (*antarātman*) and inherent nature (*svabhāva*). From the perspective of Śākta Tantra, the king visits the Kumārī for a vision (*darśana*) of the Goddess and direct contact with the supreme power that grants both worldly gain (*bhukti*, *artha*) and final emancipation (*mukti*). A blessing from her bestows both political legitimation—in that it publicly proclaims divine ratification of the king's sovereignty—and spiritual legitimation. This mystico-political relationship between the king and the virgin Goddess highlights an ancient and deeply imbedded

tradition of religious ideology that informs the Nepalese sociopolitical complex and reveals the inseparable connection between divine and political power in Nepal. In this Hindu nation the powers of state derive directly from a Goddess who, although transcendent in her essential nature, reveals herself most prominently in the flesh, bone, and—most importantly—clan fluids (*kulāmṛta*) of young virgin girls.

Understanding that power resides most potently in secrecy, Nepal's regal Tāntrikas have taken a cue from Abhinavagupta and have veiled their esoteric practices behind the façade of mainstream Hindu devotionalism. Like his predecessors, the current king of Nepal, Bīrendra Śāh Deva, publicly proclaims himself to be an incarnation (*avatāra*) of the god Viṣṇu. However, like the founder of the Śāh dynasty, Pṛthivī Nārāyan Śāh, Nepāla-Maṇḍala's present king is an initiate of Śrī Vidyā Śākta Tantra. Although politically displaced by the upheavals and transformations that resulted from the People's Movement in the early 1990s, King Śrī Bīrendra Śāh Deva still stands at the center of an elaborate ideological and ritual complex—informed predominantly by Śākta Tantra—that links the divine body to the king's body to the immediate social body, which has been constructed and maintained as the Goddess's universal form (*devī-viśvarūpa*). In this realm, densely coded Tantric ritual is the catalyst that transforms civic space into a vibrant seat of power.

The King and Śākta Tantra: An Historical Perspective

As discussed in chapter 3, the identification of *maṇḍalas*, and more specifically Tantric *yantras*, with the sociopolitical territory of kings reflects important historical

links between Śākta Tantra and Nepalese kingship. By at least the twelfth century (Malla period)—and probably as early as the eighth century (Licchavi period)—Nepal's kings were becoming initiates of Hindu Tantra. For them the *maṇḍala* was both a template of their kingdom and a spiritual device for identifying themselves with the body of their chosen goddess. In this way, the *maṇḍala* has functioned dyadically as an instrument for obtaining both mundane and transcendent modes of power.

The temple of Cāṅgu Nārāyaṇa, situated atop Dolādrī Hill some thirteen kilometers outside of Bhaktapur, is an important site for investigating the historical roots of the relationship of Nepalese kingship to Śākta Tantra traditions. This famous temple site, dating back to at least the fifth century of the common era, stands at the eastern rim of the Kathmandu Valley. Although most famous for its beheaded image of Nārāyaṇa, this temple site is also home to Chinnamastā and the ten Mahāvidyās. The relationship of these goddesses to the central image of Nārāyaṇa epitomizes the status of Śākta Tantra in the lives of Nepal's kings. The Kumārī is worshiped as the secret power of the king, who is commonly identified with Nārāyaṇa. Similarly, at the Cāṅgu Nārāyaṇa complex, Chinnamastā is worshiped as Nārāyaṇa's secret power (*rahasya-śakti*) and the vehicle through which he exhibits his universal body (*viśvarūpa-deha*).[4] Here, as in many sites in Nepal, while the male god is front and center, female power is the secret core of divine power.

The *Gopālarāj-Vaṃśāvalī* states that King Mānadeva (ca. fifth century) took as his *iṣṭa-devatā* the goddess Māneśvarī.[5] This goddess, whose name means "mistress of the mind," was regarded as a form of Durgā and later came to be identified with Taleju, the tutelary deity (*kula-devatā*) of the Malla kings.[6] The fact that Mānadeva

appropriated a form of the goddess as his personal deity suggests that the association of kings with powerful goddesses is one that spans nearly fifteen hundred years of Nepalese history. It is not unreasonable to think that this Māneśvarī was linked with traditions of proto-Tantrism. Mukunda Aryal posits that Mānadeva also constructed the temple to the headless goddess Chinnamastā at Cāṅgu Nārāyaṇa.[7]

With respect to other historical evidence, an important inscription from the Mānadeva era (464-507)[8] describes the Mātṛkā Sārvānī surrounded by a circle of other mother goddesses. This description indicates strongly that early Śākta traditions had established themselves in the Kathmandu Valley by as early as the fifth century. By the eleventh century Sārvānī figures prominently in the Krama-Kaula traditions of Kashmir.[9]

The ca. seventh-century temple to Jaya Vāgīśvarī in Deopatan presents another historical instance of an early Tantric presence in the Kathmandu Valley. An important section of chapter 4 of the Nityāṣoḍaśikārṇava[10] identifies Vāgiśvarī with Tripurasundarī, an identification confirmed by many of my informants. Vāgīśvarī is more specifically identified as the goddess of the *vāgbhava* section of the fifteen-syllable (*pañca-daśākṣarī*) *mantra* of the Kādi tradition of Śrī Vidyā. Consisting of the five seed-syllables (*bījākṣaras*) *ka*, *e*, *ī*, *la*, and *hrīṃ*, this particular *kuṭa* or section of the *mantra* is said to reside in the lowest *cakra* of the body.[11] It is for this reason that contemporary Śrī Vidyā Tāntrikas identify Vāgīśvarī, the "mistress of speech," as divine sound to be harnessed within the body. In interpreting Kathmandu city as a *maṇḍala*, Tāntrikas understand this Vāgīśvarī Temple to be complemented by other shrines embodying the other two sections of the fifteen-syllable *mantra*.

The issue of the Vāgīśvarī Temple's antiquity is of particular interest in our attempt to reconstruct the history of the relationship between Śākta traditions and kingship in Nepāla-Maṇḍala. At first glance, the small temple to the mistress (*iśvarī*) of speech (*vāc*), located at the Chabahil crossroad in Deopatan, appears to be only "an ordinary Malla Period Newar-style temple."[12] However, as Slusser aptly notes, there is more to this temple than first meets the eye. "[A] closer look, " Slusser writes, "reveals antique foundations incorporating thresholds decorated with lions peering out from rocky caves. The worn doorstep is the halved plinth of a Licchavi *caitya* . . . . Peering through the latticed door way into the dim cellar, one can discern the cult image itself, worshipped there since the late fifth or early sixth century, when it was 'commissioned by Guhasomā. . .'."[13] It is important here to take note of the name Guhasomā, which means "elixir (*soma*) of the secret place (*guha*)." In Tantric circles, *guha-soma* is one of many appellates for the clan fluids, called *kula-dravys*, that are exchanged and consumed during the course of esoteric rituals. At a microcosmic level *kula-dravya* is the serpentine power of the *kuṇḍalinī-śakti*, whose awakening and ascent is the medium by which the Tāntrika is united with the Godhead. At a mesocosmic level *kula-dravya* takes the form of the bodily discharges that are exchanged in the context of the secret ritual in which initiates of the same clan consume fluids for the purpose of empowerment. At the macrocosmic level *kula-dravya* is the unending flow of Devī's divine bliss. At the level of absolute reality, *kula-dravya* is the undifferentiated I-awareness, residing equally at all times, in all places, and all people.[14] Was the Guhasomā who commissioned the Jaya Vāgīśvarī aware of the multiple meanings of her name? Was she an initiate of one of the many proto-Tantric cults that by even the fifth century were engaged in the cultivation and

exchange of secret elixirs (*guha-soma*) for the purpose of cultivating various psychophysical powers (*siddhis*) such as magical flight? Was she a Tantric messenger (*dūtī*) for the king? Did King Aṃśuvarman, referred to in the inscription, erect the Vāgīśvarī shrine as a testimony to his associations with these cults? While the partially damaged inscription itself does not answer these questions, the nearby temple of Guhyeśvarī provides strong evidence that Śāktism has long held a favored place among the kings of Nepal.

Secrets Revealed: The Identity of the Goddess of the Secret

Guhyeśvarī Temple is located on the left bank of the Bāgmatī river, at the northeastern edge of the Paśupatināth Temple complex. In his study done in collaboration with Nutan Sharma, the German anthropologist Axel Michaels has uncovered significant information about this important temple and the goddess who abides at its center.[15] As Michaels's study documents, the Guhyeśvarī complex is replete with material testimony to the devotion of Nepalese kings to this "goddess of the secret." The temple itself is rather recent, having been established by king Pratāp Malla (1641-1671) in the year 1645 C.E.[16] However, the present form of the temple is but a more modern marking for an ancient power-seat (*śākta-pīṭha*). The fourteenth-century *Gopālarāj-Vaṃśāvalī* points to the early history of the goddess Guhyeśvarī:

> In the course of time, with the advent of the Kali Yuga, in the kingdom of Yudhiṣṭhira . . . the main deity Śrī Bhṛgāreśvarī Bhaṭṭārikā emerged in the land. . . . Situated in the lap of the Himālaya, it was at first covered with a dense forest. Thereafter, Gautama and other sages came to live here. . . . In the meantime, when Śrī Bhṛṅgāreśvarī Bhaṭṭārakā was roaming about the Śleṣmāntaka forest, the Gopālas [= first kings] came [to the valley]. A brown cow, Bahuri by name, belonging to the cowherd named Nepa, went

> daily to the bank of the river Vāgmati to worship at a hole by letting her milk flow. The cowherd saw the spot where his cow worshiped with milk. On digging at the spot, Śrī Paśupati Bhaṭṭāraka emerged.[17]

As Michaels has demonstrated,[18] Śrī Bhṛṅgareśvarī ("goddess in a flask") is an early epithet for Guhyeśvarī. If this is indeed the case, then the chronicle suggests that it was not Śiva, Viṣṇu, or any of the other male deities, but the goddess who first came to the valley. After her arrival, lord Śiva (Śrī Paśupatī Bhaṭṭāraka) emerges in the same Śleśmāntaka forest that now houses both the Paśupatinātha and Guhyeśvarī Temple complexes. An important verse in the ca. eighth-century Niśisañcāra-Tantra[19] links these two divinities together as national deities: "I seek the lord of beasts [Paśupati], the god seated in Nepal, united with the mistress of the secret."[20]

Another important early reference to Guhyeśvarī comes from the *Kālīkulakramārcana* of Vimalaprabodha. In a personal communication to Michaels, Sanderson cites a manuscript dated 1002 C.E. that mentions Guhyeśvarī and concludes that "The tradition of Guhyeśvarī as '*rāṣtra-devī*' is then definitely pre-1000 A.D."[21] Sanderson's conclusion coincides with that of Divakar Acarya, who maintains that the traditions of Guhyeśvarī were established in the first millennium C.E. Why is this important? And what does it tell us about Tripurasundarī, the Goddess who is the focus of this study? To answer these questions we must first investigate further the identity of Guhyeśvarī.

In Nepal the goddess Guhyeśvarī assumes multiple identities and is known by many names. Some Hindus call her Satī, the wife of Śiva. Hindu *sādhakas* know her as Durgā, Kālī, Kālikā, Guhyakālī, Kubjikā, and Taleju, all epithets for the chosen deities of Nepalese kings. Buddhist *sādhakas* identify her as Nairātmyā, the consort of Hevajra.[22] With respect to Guhyeśvarī's identification with Satī, the *Nepāla-*

Māhātmya identifies the current site of the Guhyeśvarī temple as the place where Satī's "secret part" (*guhya*) fell to earth after she had committed *sati*.[23] What is the secret part? It is the genitalia of the goddess, the lower mouth (*adhavaktra*) and womb (*yoni*) from which flows the highest power (*paramaśakti*) of divinity. As the site of Devī's secret part the Guhyeśvarī *śākta-pīṭha* is regarded by many Nepalese Tāntrikas to be a power seat of the highest order. At this site, where the goddess is represented by a hole in the ground, Tāntrikas worship divinity in its full potency as the ultimate sexuality of the Godhead.[24]

The various epithets of Guhyeśvarī point to her identification with Tripurasundarī, the goddess who infuses the king with her secret power. The *Tripurasundarī-Paddhati*, an important ritual text housed at Nepal's National Archives that is dated 1089 C.E.[25] contains the earliest known reference to Tripurasundarī in Nepal. The *paddhati* is bound together with a manuscript of the Nityāṣoḍaśikārṇava dated 1388 C.E., which stronlgy suggests that the Tripurasundarī worshiped in the *paddhati* is the same goddess who was already being worshiped at that time by Śrī Vidyā Kaulikas from Kashmir and Tamil Nadu.

In order to understand more fully the identity of Tripurasundarī as Guhyeśvarī, we must turn to an examination of another goddess with whom she is at times identified: Taleju, the mysterious "Goddess on high," and the proclaimed *iṣṭa-devatā* of many Nepalese kings. The importance of this Goddess is captured by Anne Vergati.

> Before 1768, the three towns of Kathmandu Valley had separate kings [and] each ruler had the same tutelary divinity: Taleju. It is only after the arrival of Taleju, in the fourteenth century, that a blueprint for the organization and hierachization of the entire society of his kingdom—Buddhist as well as Hindu—was drawn up by Jayasthiti Malla. If Taleju occupies a position close to or within the Royal Palace in each of the three towns, the cast

hierarchy is reflected in the settlement pattern which encircles the palace: the higher castes live closest to the palace, the others further away in roughly concentric circles. The divinity occupies, so to speak, the central position in a social *maṇḍala.*[26]

Why did the kings of the three cities of the valley—Kathmandu, Bhaktapur, and Patan—all take Taleju as the their chosen deity? Vergati suggests that the answer is linked, at least in part, to the "historical context in which Newar society evolved into its present form."[27]

> In the Newar pantheon, the only divinity constantly linked with royalty is Taleju. According to Newar oral tradition, this divinity came from India to Nepal in the middle of the fourteenth century with Harisiṃha Deva who was a king of the Karnatak dynasty, which originated from Ayodhya. He reigned in the Terai, as Simraongarh, not far from present-day Simra. After a battle between Harisiṃha Deva and Ghiyas-ud din Tughlaq, the former had to flee into the mountains and entered Nepal. He brought with him a new form of Devī.[28]

This "new form of Devī" brought with her to Nepal a rich history of secrecy, reflected most immediately in the multiple obscure forms of her name, which has been rendered in different contexts as Tulasī, Tulajā, Talagu, and, of course, Taleju.[29] One common account of the goddess's origins traces her back to the events narrated in the Rāmāyaṇa. It is said that the goddess was captured by the demon Rāvaṇa but eventually escaped and was later found by king Rāma who installed her at Ayodhya. From there the goddess made her way to Simraongarh and became the tutelary divinity of King Harisiṃhadeva. A competing account, noted by Vergati, states that Taleju was the secret deity of Rāvaṇa, worshiped by him because she bestowed such great power. Knowing that Taleju was the source of Rāvaṇa's strength, Rāma captured the image of this goddess and drowned it in the Saryu river. Hundreds of years later a prince of Simraongarh, named Nānya Deva, was advised by his

astrologer that at the Saryu riverbank he would find an object that would empower him to establish a kingdom north of Simraongarh. Following this advice, he found the image and carried it with him until he reached the site of Bhaktapur, which at that time was covered with jungle. There he established a kingdom and built a temple for Taleju. Neither of these two accounts is accepted by most historians. Rather, historians are generally in agreement with the *Gopālarāj-Vaṃśāvalī*, which states that king Harisiṃhadeva died on his way to Bhaktapur from Dolakha, east of the Kathmandu Valley. Whatever the case may be, by the time of Jayasthiti Malla (1382-1395 C.E.) Taleju, the mysterious goddess on high, had been selected as the king's personal protectress and object of worship. Her power was so great that a Tibetan militia even sought to take her by force.[30]

The question remains, who is this goddess? Brown Bledsoe remarks that "There is still no definitive answer to this question, at least none openly spoken."[31] In his devotional public poem, *Sarvāparādhastotra*, King Pratāp Malla addresses her as Caṇḍikā, Ambikā, Durgā, and Bhavānī.[32] However, she has other identities that link her with goddesses whose names were once uttered only behind closed doors in sanctified ritual domains that not only allowed but encouraged the transgression of the sacred codes of moral conduct. Such transgressions were seen as the means to awakening a divine power capable of granting all desires, mundane and transmundane. In these circles, Taleju's name was rich with multiple nuances. The Newari *tale*, meaning "higher or upper," combined with the honorific *ju* renders Taleju the "goddess on high," perhaps referring to the high temple. Or, in a domestic context, Taleju can refer to the family goddess situated on the upper floor of the traditional Newar house in its *āganchem*, or shrine room. In Sanskrit *tal* has the

opposite meaning of "bottom, lower, or foundation," and is related to *adhas*, as in Adhāmnāya, the "transmission of the base." And *eju*, based on the root *ej*, means "to tremble, vibrate, or stir." Rendered in this way, Taleju is the "goddess who trembles/stirs at the foundation." As such, Taleju recalls Kubjikā, the "coiled one," whose serpentine form as the *kuṇḍalinī-śakti* resides at the foundation of the microcosm, coiled three- and one-half times, replete with liberating potentiality.

The association of Taleju and Kubjikā, as Dyczkowski points out, links Taleju to the traditions of the western transmission (Paścimāmnāya) and such central texts as the Kubjikā-Mata.[33] However, the Goddess does not always stay rooted in the foundation. Upon initiation from a competent teacher (*ādhikārīguru*), a *sādhaka*'s *kuṇḍalinī-śakti* awakens and rises through the body's central artery until established at the top (*tale*), where the goddess of the foundation, Kubjikā-Devī, reveals her form as the Goddess of the heights (*tale-ju*). Situated in the *sahasrāra-cakra*, at the upper reaches of the tri-cosmos, Taleju assumes the transcendent form of Parā, whose name literally means "beyond, above." It is for this reason that Taleju is addressed by Pratāp Malla as *sarvā-parā-adha*, the "Goddess who is both the supreme height (*parā*) and foundation (*adha*) of all things (*sarvā*)."[34] As Parāśakti, Taleju is linked with the upper transmission (Urdhvāmnāya) and with its clan deity (*kula-devī*), Tripurasundarī; its authoritative text, the Nityāṣoḍaśikārṇava; and its central aniconic symbol, the Śrī Yantra.

In sum, Taleju is the embodiment of all goddesses. Although a deity shaped strongly by geospecific histories, Taleju functions as Nepāla-Maṇḍala's Mahādevī, the feminine embodiment of absolute, non-dual, consciousness. The symbolism and rituals connected with her synthesize each of the six transmissions and fuse them into

a centralized, all-encompassing system, the Sarvāmnāya, whose function is to link Nepāla-Maṇḍala directly to the *maṇḍala* of liberating energies within the microcosm and in turn their ultimate source, the Devī herself, who is both within and beyond the *maṇḍala*.

The disclosure of the location of the treasure is meaningless without a map detailing the means to access it. We may know the identity—or at least partial identity—of Taleju, but such disclosure leads nowhere if it is devoid of a description of the means by which disclosed secrets become sources of liberating illumination. As the goddess of the secret, Taleju functions as a metaphor for heightened states of awakened consciousness linked with the highest, non-verbal modes of speech, *parā-vāc*.[35] These states are produced through the highly secretive yogic disciplines detailed in the primary texts of each of the *āmnāyas*.[36] The *paddhati*s apply the doctrines and techniques of these primary texts and translate them into the personal, civic, and state rituals that invigorate Nepāla-Maṇḍala with the powers of Taleju, she whose secret identity encompasses the triad Guhyeśvarī, Kubjikā, and Tripurasundarī as well as the deities encompassed by them.

The project of interpreting Taleju requires a multileveled investigation. First, one must read the root classical texts (*mūla-śāstras*) connected with the various goddesses that she encompasses. Second, one must read the colophons of these goddesses' respective *paddhati*s. Third, one must understand Taleju's relationship to the king's patron god, Bhairava, and this deity's associated texts. Fourth, one must understand that as a national goddess, Taleju derives her power from the esoteric practices, linked to the fluids and subtle energies of the *mūlādhāra-cakra*—at the base of whose vibratory lotus sits Kubjikā, the coiled one, wrapped around her lord's supreme form

as *para-liṅga*. This rich imagery is etched in stone at the Paśupatināth complex where the Vasukinātha Temple represents the *kuṇḍalinī-śakti* as a material image (*arca*), at the feet of the central image of Lord Śiva as *paraliṅgaṃ*.

In the Taleju temple complex at the site of the old Malla royal palace in Kathmandu, Taleju is depicted as the eighteen-armed slayer of the buffalo demon, Mahiṣāsuramārdinī. Taleju's iconic form suggests that hers is a body of total power—royal and yogic alike—linked simultaneously to the root, center, and apex of each of the tri-cosmos. As Kathmandu's civic *bindu*, the city's esoteric heart, Taleju— she whose transcendent aspect (*parā-kalā*) is embodied in Śrī Vidyā and whose foundational aspect (*mūla-kalā*) is embodied in the Kubjikā Vidyā[37]—is the ultimate goal of any quest to track Nepal's Devī. In her awesome supreme form she is the eighteen-armed slayer of all the enemies of the tri-cosmos: those microcosmic enemies who cause illness and hinder spiritual growth; those mesocosmic enemies who might attempt to dethrone the king either from within or without Nepāla-Maṇḍala, and those macrocosmic forces who would seek to cause harm to Devī and her infinite universe. Ultimately Taleju conquers death, granting eternal liberation to those who awaken her from her divine slumber and excite her to leave the foundation—the *mūlādhāra-cakra*—in search of Bhairava at the transcendent heights of the cranial-vault—the *sahasrāra*—which is Mount Meru's sacred peak, situated at the transcendent center-point of the universe.

Of course, from the perspective of post-structuralist critical theory, such discourse of a transcendent center-point of the lord of the maṇḍala (*maṇḍaleśa*) points to the earthly ruler who propagates such discourse for the purpose of self-legitimation. Taleju, in this perspective, shines as another icon of institutional bondage, reflecting

those discursive strategies by which a nation becomes bound to its own geospecific constructions of nation and selfhood. And so we return to where we started: face-to-face with paradox. Taleju is the bottom and Taleju is the top—the beginning, the means, and the end. From the emic perspective of the Tāntrika, she embodies the subcontinent's great quest for freedom from all forms of bondage, even the bondage of the cycle of birth and death. From the etic perspective of the critical theorist, she is inseparable from the causes of bondage. She is the epistemic icon whose state-sponsored discursive formations[38] become *habitus* through the network of rituals that transmit the logic of practice. Can these two apparently opposite perspectives be reconciled? Can Taleju, who is the supremely powerful (*anuttama-śakti*) Mahādevī, be at once the cause of bondage and the means to its transcendence? Can Śākta Tantra ideologies and practices perpetuate the institutions that are characteristic of any political system while also serving as a means for release from all shackles (*sarva-paśa-muktopāya*)?

To answer this question, I turn to an examination of the institution of the Kumārī, that ritualized government-sponsored worship of pubescent girls as the virginal yet sexually-charged embodiment of Parāśakti. The fascinating history and intricate complexities of this institution reflect the nuances of Nepalese constructions of selfhood and the relationship of these constructions to the multiple dynamics of power operating simultaneously at the individual, civic, and national levels of Nepāla-Maṇḍala.

The King and the Kumārī: An Historical Perspective

"The Kumārī institution," writes Slusser, "is of special interest . . . It underscores the remarkable religious syncretism characterizing the Valley."[39] To probe into the institution of the Kumārī is to probe into the soul of the complex multi-ethnic nation of Nepal. Just as the current Kumārī spends most of her days in the dark, sequestered Newar home built especially for the Kumārī in the seventeenth century, so the institution's history is largely veiled. However, just as the Kumārī occasionally reveals herself even to non-Hindus, so there are critical junctures in Nepal's history in which the Kumārī institution has stepped onto the national stage and revealed the multileveled structures of power that sustain it. If the institution of the Kumārī dies, then the idealized vision of Nepāla-Maṇḍala will die with her. Hers is the microcosmic body through which the entire sociopolitical system orients and regenerates itself. Kings bow before her. A nation awaits her every gesture, seeking in each a sign of fortunes to come.

The Kumārī is celebrated as the Viśvarūpa Devī of the *paddhatis*, the Goddess of the universal form, in whose virginal body is contained the entirety of being.[40] In her inner courtyard, to the Hevajra shrine where Kumārī reveals her identity as Nairātmya Yoginī, the selfless Yoginī whose ultimate form transcends description. This goddess resides in the space of realization, where words dissolve into the stillness of a mind trained in the arts of conquering the inner enemies. The Kumārī is often identified with Kālī, the warrior goddess who is capable of killing any enemy that threatens her power-wheel. And so too she is Kālī's secret self, Guhyākālī, Kālī of the hidden place, which is the *yonī*, the seat of sexual and spiritual power, worshiped

on the Kumārī as a Śrī Yantra. As Guhyakālī the Kumārī is ultimately identified with Tripurasundarī, the Goddess of the three cities, patroness of the Trika Śāstra, which has been cultivated in Nepāla-Maṇḍala since at least the twelfth century, the date of the earliest Vāmakeśvara-Tantra manuscripts.[41]

The links between the institution of the Kumārī and Nepalese kings can be traced back to as early as the beginning of the twelfth century. According to the *Gopālarāja-Vaṃśāvalī*, in 1192 C.E.., King Lakṣmīkāmadeva, "thinking that his grandfather had acquired so much wealth and conquered the four quarters of the world through the aid of the Kumārīs, resolved to do the same. With this intention he went to the . . . [palace] of Lakshmī-barman, [where] he erected an image of Kumārī and established the Kumārī-pūjā."[42] This important passage from the Nepalese dynastic chronicles highlights three important aspects of the relationship between the king and the Kumārī. First, the Kumārī is to be worshiped for the acquisition of material gain (*artha*). Second, King Lakṣmīkāmadeva, a king of Hindu descent, strategically selected a girl from a Buddhist Newar case to be his Kumārī. Third, worship of the Kumārī empowers the king to conquer the "four quarters of the world." With respect to the first point, that a king would worship the Kumārī for the procurement of wealth clearly points to the association of the Kumārī's with the attainment of material ends. With respect to the second point, from a certain perspective the king's choice of a Buddhist girl was an effective political strategy since the majority of his subjects were Buddhist. The institutionalized relationship between an elite-Indian-Hindu-male-king and a lower caste-Newar-Buddhist-female-virgin girl clearly exemplifies what Catherine Bell calls "redemptive hegemony" in that such an institution serves to perpetuate asymmetrical relations of power.[43] The Kumārī thus serve as the locus for

social productions of power. However, in her links to the esoteric traditions of Tantra she also becomes, for the adept, the instantiation of transcendent power. This aspect of the Kumārī's role is highlighted in Lakṣmīkāmadeva's proclamation that the Kumārī is to be worshiped in order to conquer the four quarters of the world. This important statement conveys a double entendre that alludes to both political and spiritual aims. The metaphor is clearly drawn from political conquest. Yet Lakṣmīkāmadeva's grandfather, although successful, was no Alexander the Great—his conquered domain was only the relatively small territory of Nepāla-Maṇḍala. This statement also alludes to the spiritual conquests attained through worshiping the Goddess, which enable the *sādhaka* to conquer the four quarters of the world in internalized visualizations.[44] Śākta texts such as the *Devī-Māhātmya* often use the metaphor of conquest to describe kings who are both world emperors (*cakravartin*) and spiritually awakened (Buddha/Siddha).[45]

After the reign of King Lakṣmīkāmadeva we continue to find inscriptions mentioning the worship of Kumārīs by kings. Both the *Kaumārī-Pūjā* (1280 C.E.) and the *Kumārī-Pūjā-Vidhana* (1285 C.E.) describe the worship of the Kumārī by the king[46] and equate the Kumārī with the king's *iṣṭa-devatā*.[47] This equation of the Kumārī with king's "chosen deity" is critical, as it reveals that the Kumārī was both the king's political servant and his revered deity.

Trailokya Malla, who reigned in the independent kingdom of Bhaktapur from 1562-1610, is credited with establishing the institution of the Kumārī in each of the three Malla kingdoms. The accounts of this historical event are illuminating, as they highlight the institution's links to mystico-erotic traditions of Tantra, which view sexual union (*maithuna*) as an integral aspect of the Tantric path. Paralleling the

classical mythology of Śiva and Pārvatī, we are told that Trailokya and the Goddess were playing dice. The king longed for intimate contact with his *iṣṭa-devī*, who consequently scolded him and said that he could only communicate with her through a girl of low caste.[48]

Perhaps the most significant historical example is King Pṛthivī Nārāyan Śāh (1723-1775). In the historical accounts of his life, we find the intimate relationship of Tantra to kingship and the ways in which the institution of the Kumārī, while clearly embodying an anthropo-contingent power dimension, also comes to symbolize theo-contingent power. While king of Gorkha, a region in western Nepal, Pṛthivī Nārāyan arduously practiced the Tantric yoga of Bālā Tripurasundarī. After he had practiced Tantric *sādhana* for twenty-five years, this child goddess appeared to him and granted him the boon that he would conquer and unite the Kathmandu Valley.[49] Pṛthivī Nārāyan and his troops entered Kathmandu on the day of Indra Jātra, the occasion when the Kumārī bestows her divine approval upon the king. At the time of Pṛthivī Nārāyan's surprise attack, the then king of Kathmandu, Jaya Prakāś Malla, was preparing to receive the Kumārī's blessing. Swiftly, and unexpectedly, Pṛthivī Nārāyan rode into the royal courtyard and bowed before the Kumārī, who unhesitatingly blessed him. In that moment, popular legend goes, the king of Gorkha became king of Nepal in a swift act of power that was the result of both political strategy and divine grace won through years of arduous devotion to the Goddess.

Turning to an examination of the events that preceded this historic event, we again find elements that suggest a conjoining of anthropo-contingent and theo-contingent forms of power. As king of Gorkha, Pṛthivī Nārāyan placed himself under the protection of the eponymous saint Gorakhnāth, who was held to be an incarnation of

Śiva and founder of the Kānphaṭā sect.[50] In addition to taking refuge in a powerful semi-divine being, Pṛthivī Nārāyaṇ also sought the assistance of a living member of Kānphaṭā tradition. This was Bhagavantanāth, whose yogic prowess is described in the *Yogī-Vaṃśāvalī*.[51] Bhagavantanāth was recognized as a Siddha, or perfected master of Tantric yoga, who was endowed with psychophysical powers (*siddhis*).[52] In this way, Bhagavantanāth placed his spiritual powers in the service of his king's political agendas. Bouillier writes:

> We see Bhagavantanāth using the prestige proper to a holy man, the magical powers gained through his practice of Haṭha Yoga, and his strategic knowledge, in support of, or even as a means to inciting the conquests of Pṛthivī Nārāyaṇ. He represents the spiritual element in the quest for power, and is thus a guru whose field is *artha*. He does not follow the dharma of the brahmin or the Sannyāsi renouncer, but acts in accordance with the aim of *artha*, of power and worldly success.[53]

By aligning himself with a Tantric Siddha and appointing Bhagavantanāth his political advisor and Tantric *guru*, Pṛthivī Nārāyaṇ sought to realize both spiritual and worldly pursuits. Even before his meeting with the powerful, mysterious Bhagavantanāth, there were signs that Pṛthivī Nārāyaṇ was no ordinary king. His father was considered to be a great Siddha, and his mother Kauśalyavatī was held to be an incarnation of the goddess Mānakāmanā.[54] As a young boy, Pṛthivī Nārāyaṇ was visited by the great Siddha Gorakhnāth, who gave him initiation by dropping curds onto his feet and claiming that he would become a great ruler of all lands that he walked on.[55] As a young man, Pṛthivī Nārāyaṇ spent time in Bhaktapur. Even then his Tantric *sādhana* was already bearing fruit, as one day, instead of blessing the king, the Kumārī gave *prasāda* to Pṛthivī Nārāyaṇ—an event that was later interpreted to be an indication that Pṛthivī would one day conquer the Kathmandu Valley.[56]

Through his final conquest of the valley Pṛthivī Nārāyan demonstrated that his twenty-five years of internalized worship of the Kumārī through Tantric yoga was the means to conquering and uniting Nepal. In his historical account of Pṛthivī Nārāyan, Śrī Prasād Ghirmire writes, "Conquering the world within through internalized union with his chosen deity, he was thereby empowered by her to transform this mystical power directly into the political domain."[57] In the moment that he entered the royal courtyard of Jayaprakāś Malla and bowed before the Kumārī, thereby usurping the throne, Pṛthivī Nārāyan became the locus for the conjoining of anthropo-contingent and theo-contingent power—for in that pivotal Janus-faced moment, marking as it did both death and birth, the Goddess Tripurasundarī bestowed her grace in the context of a sociopolitical conquest that had been so carefully constructed by this Tantric king.

The Kumārī as the King's Servant

Although functioning ideologically as immortals, Kumārīs paradoxically return to mortality. On an average, Kumārīs serve their post for approximately eight years, from about age four until their menses. During this time, the Kumārī is considered the multi-leveled embodiment of Devī. Before and after this time she is simply a female human being from the Buddhist Newar Śākya caste. Her brief term as the Goddess does not eradicate the reality of her humanness. And, from a certain perspective, she remains human even while divine. In this light, the Kumārī, although a goddess, has always been little more than a servant to the king. She is a citizen in his kingdom, a young girl of Newar descent in a position of subservience to an elder Hindu man of Indian descent.

The process of selecting a Kumārī is extensive. The selection committee is composed of the royal astrologer (*rāj-jyotiṣa*), the king's religious adviser (*rāj-guru*), and several Newar Buddhist and Hindu priests. Their function is to ensure that the humanity of the selected girl will not be a hindrance to her functioning as a divinity for the king and his subjects. Her body must be in perfect condition. All parts are examined. A single blemish can result the dismissal of an otherwise worthy candidate. The present Kumārī was chosen in 1991 at the age of two. At that time the royal committee investigated her to ensure that she had the thirty-two physical perfections of a goddess, which include everything from clear skin to perfectly formed genitalia.

> Apart from her family, the little girl Goddess has lived over two years in isolation in the ornate, recently restored 18th century Kumari *Ghar*. Her daily schedule varies little. Attendants set her hair in a ritual bun, her eyes are rimmed with kohl, extending like a Zen painter's stroke to her temples, while her forehead is distinctively painted with a vermillion red, black, and golden all-seeing "fire-eye," and each day she sits on her lion throne for two or three hours. At this time a priest from the nearby Taleju temple performs a purification rite using objects said to cleanse each of the five sensory organs: flour for the ears, rice for the mouth, incense for the nose, a lamp for the eyes and red powder for touch. The Kumari receives up to a dozen faithful devotees every day. "Many people come to see the Kumari," the Kumarima, a small elderly woman explained. "Some come with medical problems, especially illnesses related to bleeding. Many government officials visit, hoping her blessings will ensure promotion."
>
> She must remain solemn and silent, sitting cross-legged in her gilt-canopied lion throne while the line of worshippers shuffles through her private chamber, each person touching the floor with his or her hand and laying down offerings of money, fruit and flowers. To her followers, every movement the child makes is deemed a sign from the Goddess Taleju. If she receives a petition in unmoved silence, it will be fulfilled; should she laugh, cry or rub her eyes, the supplicant will fall ill or even die. Anita Sakya, now in her early twenties, was the royal Kumari seven years ago. Shy and reserved, as most ex-Kumaris are known to be, she told me a sad story. "I was just a little girl. Once a sick man came to be blessed. He was so sick he coughed and a touch of spit landed on my toe. My attendants

gasped. He died the next day. I felt very sad. I believed I was responsible for his death."[58]

This amazing testimony by an ex-Kumārī reveals the human element beneath the façade of the institution, while also pointing to a kind of transmundane power that is often spoken of in association with the living Kumārīs. The living Kumārīs are a paradox. They are servants of the state, filling an institutional position whose function is to provide a focal point for the legitimation of state power. As such they are encoded with the elaborate symbol systems of Śākta Tantra. They become servants to a state-sponsored ritual structure that transforms them from little Śākya-caste girls into the living repository of the king's chosen deity. Their mortal frames become the sight of the joining of both horizontal and vertical axes of power. Herein lies a paradox and a conflict.

The Kumārī as the King's Goddess and Consort

In her daily *pūjā* the Kumārī's body is worshiped as the abode of all the worlds. In her reside all gods and goddesses. She is the receptacle of all, the infinite being of time (*ananta-kāla-rūpinī)* in whom all beings meet their end, the place where sky meets the earth, beyond all opposites as the ultimate source of existence.[59] As such she is the king's *iṣṭa-devatā*, his chosen divinity, the supreme form of Taleju, who is the object of his longing for all forms of power and enlightenment.[60] In this context she inverts the hegemonic order and turns the king into a servant of the Goddess (*devī-dāsa*), just as the Kumārī chose Pṛthivī Nārāyaṇ Śāh to be her royal servant and thereby initiated him into the center of Nepāla-Maṇḍala.

As Taleju's incarnate-form (*avatārisvarūpinī*), the Kumārī is linked at all levels to the daily events and annual rituals of the king.[61] As Kubjikā she wears a serpent necklace symbolizing the *kuṇḍalinī-śakti*. As Guhyeśvarī she receives worship of her genitalia, the site of her lower-mouth and the medium of divine wisdom. The fact that the Kumārī's *yonī* is worshiped as Śrī Yantra reveals that the place of secrecy is a virgin's sexual organs, the microcosmic site of purity and its transcendence inscribed with a nation's self-identity.

In this function, the Kumārī becomes the king's lover, Rājarājeśvarī, who unites with him for the purpose of shattering the illusions of duality and exchanging the liberating fluids born of union. Secrecy is the abode of power. The secret of the virgin's relationship to the king is that she is his consort and lover. What makes the Kumārī powerful is that her virginity is blended with the raw sexuality of the Goddess. It is for this reason that she wears the passionate colors of red. How ironic, then, that Kumārīs are removed from their position at the time of their menses.

In the final analysis the symbolism of the Kumārī as the king's goddess and the symbolism of the Kumārī as the king's consort are intimately connected, for the king himself is viewed as a divinity and hence the Kumārī is his female divine counterpart, his consort. The king and Kumārī unite as a god uniting with his goddess. The sexual imagery associated with this relationship, in which the king receives *prasāda* from the worship of the Kumārī's yoni, evokes the multilayered history of sexual imagery and sexual transactions in Tantric traditions, which was discussed at length in chapter 2.

The Kumārī as the King's Innermost Self

The final stage of the king's *sādhana* is his permanent cognition (*nityāvṛtti*) that the Kumārī is his inner self (*antar-ātman, antar-svabhāva, svarūpinī-devī*). In addition to his extensive training in Western institutions,[62] the current king of Nepal, Bīrendra Bīr Śāh Deva, is a Śrī Vidyā Śākta Tāntrika. It is for this reason that he daily receives the *prasāda* generated from the construction of a Śrī Yantra on top of the uppermost face of the central *liṅga* at Paśupatināth temple. And this is also the reason that his wife, Queen Lakṣmī Devī has the Śrī Yantra as her regal insignia. The wisdom (*vidyā*) of the Vāmakeśvara-Tantra informs his political, social, and religious activities. It is for this reason also that Sthanesvar, a Parbatiyā Brāhmaṇa and initiate of Śrī Vidyā, holds the chair of Tantra Studies at Balmiki Sanskrit College. In Nepāla-Maṇḍala, Tripurasundarī, the Goddess of the three cities, stands at the elevated center of a cultural power web that derives its life breath from the ideologies and practices of Śākta Tantra. In Nepal Śrī Vidyā maintains the position of the most revered school of esoteric knowledge. Nepalese Śākta Tāntrikās regard the Śrī Yantra as the totality of Tantric revelation and the Kathmandu Valley as the "field of the three cities" (*tripura-kṣetra*), that is the instantiation of the Śrī Yantra, as discussed in chapter 3.

This does not mean that the Kubjikā and Guhyeśvarī *sampradāya* are any less significant than that of Tripurasundarī. The interlocking triangles of the Śrī Yantra all equally embody the power and wisdom (*śakti-vidyā-samasta-rupinī*) of the supreme Godhead, and each of these triangles is linked to a particular goddess with her own name and attributes.[63] For this reason, contemporary *sādhakas* often laugh when asked whether Tripurasundarī, Kubjikā, Guhyeśvarī, Kālī, or Durgā is in reality

Taleju. At the end of my last stay in Nepal in 1997, Siddhi Gopal Vaidya referred again to his discourse on Taleju.

> Listen, when you first asked me about Śrī Vidyā I told you that you were like a climber who wanted to reach the summit without actually ever making the earlier stages of the journey. In the meantime, I've demanded that you study the scriptures and spend time with Sthanesvar. Your time here is limited. So although you are not ready, I am going to tell you a great secret. Its true meaning will not come to you until you are finished with this project, which, as you have noted in previous conversations, will be several years from now.[64] Even then you won't really understand. If you want to understand as Sthanesvar understands, then you will have to return and you will have to live here, with this land, her people, and her gods and goddesses. Until then your understanding of Nepāla-Maṇḍala will be limited. Nevertheless, I will tell you the secret: all *āmnāyas* are united. Just as the base of Mount Everest is united with its peak, so Bhūvaneśvarī [in the *mūlādhāra*] is united with Tripurasundarī [in the *sahasrāra*]. The foundation and the summit are one. Both are pervaded by the energy of the supreme Goddess (*parāśakti*), who has been called by many names. . . .
>
> Listen little brother (*hernos bhai*), I call God Mā Kālī. This is because I am an initiate of Kālī Vidyā. However, Sthanesvar is an initiate of Śrī Vidyā, and so he calls God Mahātripurasundarī. Kālī and Tripurasundarī are not distinct. The lineages are distinct, but the being who is the focus of these traditions is not different. Many different trekking expeditions climb Mount Everest. But for all of them the goal is the same, the mountain is the same. They may take different routes. They may call the mountain by different names, but the mountain still is what it is. So Devī is one. Taleju is Devī. Taleju is Kālī. Taleju is Kubjikā. Taleju is Guhyeśvarī. Taleju is Siddhilakṣmī. Taleju is Tripurasundarī. Taleju is Parāśakti. All of these are names for that one reality that is, as Śaṅkarācārya so beautifully states, beyond all names. Those so-called pandits who quibble over the "true identity" are missing the point. They are lost in political tensions and don't understand what our own *paddhati*s make so evident: all of these belong together in one system because all of these goddesses are ultimately the same. . . . And there is one more thing to say. You and Sthanesvar talked to me about the perfect I-consciousness (*pūrṇa-ahaṃtā*), which is mentioned in the Nityāṣoḍaśikārṇava. This term captures the secret of our Sarvāmnāya system. Think about this deeply. And remember, the Kumārī lies at the heart of this secret.[65]

During the several years that have elapsed since this final conversation, I have continually contemplated Siddhi Gopal's statement, "This term *pūrṇohaṃtā* captures

the secret of our Sarvāmnāya system." What does perfect I-consciousness have to do with the Kumārī, who "lies at the heart of this secret?" How does this philosophical concept—perfect I-consciousness—inform the sociopolitical and religious traditions of Nepāla-Maṇḍala and more specifically the institution of the Kumārī? The Kumārī is Taleju. No one identifies her as perfect I-consciousness. Or do they? In the end I discovered that contemporary Śākta Tāntrikas do indeed identify the Kumārī as perfect I-consciousness, for the Kumārī, as both Tāleju and Taleju, is the unbroken continuum of pure unbounded consciousness that is the supreme Goddess.

The Kumārī is Taleju; she is considered the human embodiment of the King's chosen goddess. Taleju has been the patron deity of Nepalese kings since the time of Jayasthiti Malla in the thirteenth century. Architectural, epigraphical, and textual evidence demonstrate that this goddess is identified with Tripurasundarī, Kālī, Durgā, Tārā, and the other goddesses of non-dual Śākta Tantra. She is then a meta-symbol comprising the multiple discursive representations that constitute these other goddess traditions. In Nepal Taleju is an ocean of meaning fed simultaneously by the multiple streams of the Sarvāmnāya. As Nepalese Tāntrikas have historically favored practice over discourse, there are not a lot of philosophical treatises housed at Nepal's National Archives. However, paradoxically, this fact demonstrates precisely the opposite of what it appears to indicate. The absence of such texts is a cultural display of dissemblance: in Nepal Tāntrikas have veiled their knowledge of non-dual Śākta traditions behind the ritualized institutional structures that are themselves the culmination of such a discourse. The evidence for this claim lies in at least two significant places: the oral traditions of contemporary Śākta Tāntrikas, and the numerous versions of the Nityāṣoḍaśikārṇava and related non-dual Śākta texts found

throughout the Kathmandu Valley, many of which date back to the thirteenth century. Tāntrikas like Sthanesvar, Divakar, Mukunda, and Siddhi Gopal all understand that ultimately Devī is perfect I-consciousness. Each of them made this assertion to me on separate occasions. And for each of them this understanding is rooted in the classical textual sources that inform their practices. Of these sources, Nityāṣoḍaśikārṇava is primary. As Sthanesvar said to me, "The Nityāṣoḍaśikārṇava is our great *paddhati*. All other *paddhatis* are based on it."

Nepal was largely unscathed by the Muslim invasions that spread across the subcontinent from as early as the eleventh century, and Nepāla-Maṇḍala thus offered a safe haven for the numerous cultural and religious traditions of the inhabitants of its borders. Kashmir, Benares, and Bengal were the primary entry points through which Śākta traditions were carried into Nepal in the form of texts, deities, and the traditions of worship associated with them. The very presence of these traditions in Nepal, particularly in the form of the institution of the Kumārī, testifies to the presence of the doctrine of perfect I-consciousness (*pūrṇohaṃtā*) that is central to Śākta Tantra theology and practice. As Lakoff and Johnson have powerfully articulated, when the symbol is embodied, the philosophical system is inherently implied.[66] We would be mistaken to conclude that Nepalese Tāntrikas are unaware of the subtle metaphysics developed by the exegetes of Kashmir and other regions of India. Instead, we must read these metaphysics back into the symbol system that is so intricately mapped out within Nepāla-Maṇḍala.

Doing so, we return to our focus on the institution of deifying virgin girls and the rich web of ritual practices—at the heart of Nepāla-Maṇḍala—that daily demonstrate the divinity of these girls to the king and his people. This cultural nexus is, at its

esoteric core, the ritual demonstration of the apex of Śākta Tantra theology: namely, the radical claim made so eloquently by Abhinavagupta that all of existence is the internal projection of I-consciousness within the infinite body of the Godhead. The final stage in the Tantric King's *sādhana* is the realization that the Kumārī whom he worships as Taleju ultimately resides within him as his innermost Self, the continuum of perfect I-consciousness. Perfect I-consciousness is the culmination of non-dual Śākta Tantric practice. As the Nityāṣoḍaśikārṇava explains, when the *kuṇḍalinī-śakti* is established in the *sahasrāra* at the apex of the central channel, the *sādhaka*'s mind becomes permanently established in the awareness that there is only one subject, the Goddess of the three cities, whose infinite Self is present everywhere, in all things and at all times. Perfect I-consciousness is the *sādhaka*'s realization of his or her identity with the Goddess, the *mantra* that is her vibratory essence, the *yantra* that embodies her, the teacher who awakened this realization, and the universe at large, which are all seen as the Self. At this level of yogic realization, the Tāntrika has gone beyond Arjuna in the Bhagavad-Gītā, in that he or she recognizes the Viśvarūpa as the Self. Having mastered *kuṇḍalinī*'s ascent, having returned discourse to its source, the realized *sādhaka* has trained his or her mind to see as the Godhead sees. In this condition of embodied liberation (*jīvanmukti*), he or she views the multiple levels of reality dissolving and reemerging within the continuum of Being.

The Final Secret: The Kumārī, Tāleju, and Music

The theology of Nityāṣoḍaśikārṇava thus serves to illumine the relationship between the Nepalese king and the virgin Newar girl who is at once his servant, goddess and

consort, and ultimately his innermost Self. But what does the doctrine of perfect I-consciousness tell us about King Bīrendra Śāh Deva's ritualized devotion to the Kumārī? I turn now to my carefully recorded notes from an interview in 1997 with Tara Bahadur, personal secretary to the king, at his home at the northern rim of Kathmandu.

> I tell you these things because Sthanesvarji informs me that you have respect for our traditions and some knowledge of *kula-vidyā*. Nepal is a land of Siddhas and holy people. This is a land where people come for spiritual insight. It is a field for liberation (*mukti-kṣetra*). And what is liberation? As Dhanaśamśer says in his *Kulārṇava-rahasya*, liberation is the understanding that the world, the Self, and the deity are one. This is why it is so important that we maintain our cultural traditions—the temples, rituals, and festivals that are our lifeblood and the means by which we, as a people, achieve liberation. . . . If I understand you correctly, the questions that drive your research project are these: Who is Tripurasundarī, the Goddess of the three cities? What is her relationship to our national goddess (*rāṣṭra-devī*), and in turn to the king and Kumārī? These are important questions. Their answers are at once simple and profound. I'm telling you these things because I trust your integrity. Tripurasundarī is a name we give to the ultimate [reality] to identify that is as both beyond and within this visible world. When I address the divine in this way I acknowledge her simultaneous presence and transcendence. Another name for this divine principle is Taleju, or Tāleju. As Taleju the divine manifests as the root or foundation (*ādhāra*). As Taleju the Goddess is Bhūdevī, the very soil we walk on. And within our bodies she abides in the *mūlādhāra* as the *kuṇḍalinī-śakti*. As Tāleju she is the goddess of the heights, Mahā Devī, who is forever beyond this realm of the three *guṇas*. Within our bodies Tāleju is the supreme mistress residing in the *sahasrāra*, known only through initiation. This is why Pratāp Malla and other great kings took initiation. They wanted to witness within themselves the transformation of Taleju into Tāleju. When the goddess of the foundation becomes the goddess of the heights, then your journey is complete. Then you see that the Goddess within the three cities is also beyond (*purā*) those realms and you become free. As a society, we seek this freedom as our ultimate goal. Ultimately, everyone within the *maṇḍala* seeks to rise from Taleju to Tāleju and in so doing to see their absolute identity. All aspects of the *maṇḍala* are linked. The foundation is the height. What is needed for this realization to occur is a means. For us that means is sound, *nāda*. In yoga we receive *mantras* that empower us to raise the *kuṇḍalinī*. As a society, we use music, *saṅgīt*, to elevate us as a community. And this is because the goddess of the heights is also the one who makes us stir (*eju*) through rhythm (*tāla*).[67]

Clearly, Tara Bahadur, as the king's secretary, speaks with the voice of a well-read, educated, upper class Nepalese politician. As a Nepalese citizen his statements can be taken as both authoritative and, to some degree, representative. Tara Bahadur is a cultural *śāstra-kārin*, an embodiment of cultural doctrines whose authority abides in the fact that he speaks for and from the ideologies and practices that have formed him. His statements leave us with much to ponder.

Tara Bahadur's own ideology clearly reflects a tri-cosmos model for understanding the relationship of the divine to the Self and society. Taleju/Tāleju, the nation's symbolic core, the nation's symbolic core, is central to this understanding. On the macrocosmic level, Taleju/Tāleju is at once the transcendent principle beyond the manifest world and also the foundation that is this world. She is, in Tara Bahadur's words, "the very soil we walk on." On the microcosmic level, she situates herself simultaneously at the base and at the heights of the yogin's subtle physiology. As Taleju she abides in the *mūlādhāra*. As Tāleju she abides in the lotus of the *sahasrāra*, as Tripurasundarī, the beautiful Goddess beyond the three cities. On the mesocosmic level, she is the foundation and pinnacle of the rich social and cultural complex that is Nepāla-Maṇḍala. And, as the Goddess who makes her people stir through music, she spreads herself from the center to the periphery of the *maṇḍala* via the multiple sound-based technologies that are so central to all aspects of Nepalese religiocultural traditions. From the shamans of Dolakha to the high priests of Kathmandu's central Taleju temple, the Goddess who is both the foundation (*tala*) and the heights (*tāla*) inspires (*eju*) her people through rhythm (*tāla*). As the patron goddess of the kings of Bhaktapur, Patan, and Kathmandu, this Taleju is the Goddess of the three cities.

Taleju, the patron goddess of the three cities, is the foundation, means, and goal of Tantric practice in Nepal. She is the center and periphery of the microcosm, the macrocosm, and the mesocosm and the vibratory thread that weaves them all together. She is *spanda*, the divine pulsation that on the macrocosmic level rhythmically stirs the cosmos and on the microcosmic level produces the *kuṇḍalinī*'s ascent. Musicians and shamans alike worship her as the foundation of all creativity. My tabla teacher, Homnath Upadhyaya explained:

> I have not read the Nityāṣoḍaśikārṇava and the other texts that Sthanesvarji knows so well. However, I understand the power of rhythm.[68] If you look at certain images of Mahādeva,[69] you see that he uses his right hand to keep count. This is because he is controlling his breath by doing *prāṇāyāma*. The count he's using is in the sixteen beat cycle of *tīn tāl*. This is because sixteen is for us the number of perfection. A great tabla player likewise coordinates his breath with the strokes of the drum. In this way, he gains a deep understanding of time.[70]

When I went on to ask Homnath about the relationship of *tīn tāl* to Tripurasundarī in her aspect as sixteenfold (*ṣoḍaśī*), he noted that this was a sign that she was complete, without blemish. That same day I was present at a very interesting discussion between Sthanesvar and Homnath in which they discussed the interconnections among the paths of music and Tantra.

> Homnath: "Guruji, please give me a *mantra* that I can recite while I do my daily practice."
>
> Sthanesvar: "Why do you need a *mantra* from me? You have everything in your practice. You sit in yoga posture and you create worlds with your hands. This is magic. I have nothing to offer you. However, let's do one thing. For both of us, sixteen is the foundation of our practice. You teach me how to play *tīn tāl*, and I'll teach you the sixteen seed-syllables of the Goddess. This way we will both benefit!"[71]

When I later asked Sthanesvar about this exchange, he explained that the classical musical traditions are inseparable from Tantra. He even declared that the highest essence of Tantra is found in performance-based texts like the *Nātya-Śāstra*. "It is no accident," he concluded, "that Abhinavagupta took such pleasure in the arts."

These sentiments were articulated on several other occasions during my research in Nepal and India in 1996 and 1997. One such occasion was in April 1997 as I prepared to leave the Benares home of Homnath's beloved teacher, Ramji Mishra, the son of Pandit Anokhe Lal. In tabla circles Ramji is, like his father, regarded as one of the great players in the history of the tradition. That night I learned something about Ramji that is less known: he is an initiate of Śākta Tantra. As we said our parting words, Ramji directed my gaze towards his hands, which he had formed into a *mudrā*. His final words were, "There is no separation of music and Tantra. Both have the same goal."[72] What struck me about this exchange was not only the insight that he was offering on the relationship of music to Tantra, but also that I found myself in a near trance state for several long minutes after walking away from his house. Gazing into his hands and hearing these words had noticeably altered my state of consciousness and made me ponder about the numerous legends about great musicians who, like *yogins*, are acclaimed for their psychophysical powers. As I fell asleep that night, I felt that I was hot on the heels of the Devī.

A month later I visited the home of Drubhesh Regmi, a renowned sitarist of the Benares tradition whose great grandfather brought the sitar tradition to Nepal. Sitting in his home in Kathmandu across from the royal palace, I had the pleasure of meeting with his father, widely acknowledged as the premier sitarist of Nepal. I was impressed to learn that he is an initiate of the Sarvāmnāya tradition and that

Tripurasundarī is his *iṣṭa-devatā*. As I left his house that night he, like Ramji, put his hands in a *mudrā* and imparted nearly the same message concerning the union of music and Tantra. A week later I had an interview with Shambhu Prasad Mishra, the eighty-six-year-old tabla maestro who, like Ramji, is a Śākta Tantra initiate. His statements again suggested that Taleju is the nexus at the heart of Nepāla-Maṇḍala, linking center to the periphery and serving as the vibratory means for human freedom.

> Since you are an initiate of our tabla tradition,[73] I'll answer your question about the relationship of rhythm to Taleju. In my family line we have many texts about the Goddess, Mahādevī. One is the Lalitā-Sahasranāma. This is the most beautiful poetry. Here we address the Goddess by so many names. But all of these names speak to just one being. There is only one Goddess, just as there is only one rhythm, right? Don't you know this? (Smiling.) Listen, little brother, at first I started to play tabla because it was my duty. I come from a lineage of tabla players. However, during my first *cila*[74] my attitude shifted. During my *cila* Devī Bhāgavatī appeared before me and gave me her *darśana*. I asked her who she was and she said, "I am you. Keep playing and you will understand." At first I was bewildered. But I followed her advice and returned to my practice of tabla. Several hours went by. I was practicing [the tabla strokes] *tirakiṭataka*. Devī's words kept coming back to me, "I am you." I had no idea what this could mean. Then I remembered my teacher had told me that the soul (*jīva*) and the Goddess are not separate. And so, as I played I realized that I was Mahādevī. And I understood that I would remember this when I played. So for me Tāleju is the goddess of rhythm.[75]

Shambhu's statements on the unitary nature of the Goddess and her relationship to music correlate with the perspectives of Tara Bahadur, Ramji, and Homnath. Among contemporary oral traditions we thus find some members of the Nepalese community who link the esoteric deity Taleju—who is identified with the Kumārī—to the musical traditions. The basis for this linkage is supported historically by the fact that King Nānyadeva of Mithila (1097-1154) wrote a very important commentary on the *Nāṭyāśāstra* called *Sarasvatīhṛdayālaṃkāra*, "Ornamentations on the Heart of Sarasvatī".[76] We know from inscriptional evidence that Nānyadeva's tutelary deity

was Taleju, also known as Dwimāju,[77] the goddess of the Ḍoya (Maithilī).[78] I discovered a copy of this manuscript in the private collection of the young albino sarodist, Suresh Vajracarya. Although I have not read this important document, Suresh told me that it was through this text that he became aware of the links between Taleju, Tantra, and music. While these links could be Newar interpolations, they are no less helpful in pointing to the identity of Nepal's patron goddess and her position within Nepāla-Maṇḍala.

But where does this discussion of Taleju as a goddess of rhythm take us in terms of our inquiry on the nature of power in Nepāla-Maṇḍala? I would argue that it takes us three places at once: to the texts, to the people, and to the musicians. If we are to understand the Śrī Yantra as a template for power, then we have to become aware of the multiple interlocking discursive fields and practices that it encompasses. Of these many systems, music is, like Tantra, primary. Music is the sound-body (*nādarūpa*) through which the Goddess invigorates her *maṇḍala.* It is the *spanda*, or subtle vibration, that invigorates the microcosm, the macrocosm, and the mesocosm. It is for this reason that rituals to the Kumārī are always accompanied by music—a fact of which I became acutely aware when I visited the Patan Kumārī in Ha Bāhāḥ.[79]

The current Ha Bāhāḥ Kumārī comes from a lineage of Kumārīs who once served as royal mistresses for the kings of Patan. Although no longer recognized as a royal Kumārī, the Ha Bāhāḥ Kumārī carries tremendous symbolic power as the Taleju of Patan. On the day I visited the Patan Kumārī, I was, thanks to Mukunda Aryal, able to witness, photograph, and record the daily worship (*kanyā-nityā-pūjā*) performed to her by the Ha Bāhāḥ Kumārī priest, Bajracarya Sharma. During the thirty-minute ceremony Mr. Sharma read from his own copy of *Kumārī-Pūja-Paddhati.* This text,

which he let me see but not photograph or copy, was filled with important textual references that linked Taleju to Tripurasundarī and Vajrayoginī and a host of other Hindu and Buddhist equivalents of Parāśakti, the feminine embodiment of supreme power who is the ritual lifeblood of Nepāla-Maṇḍala. All of these deities were equated with Kumārī, this-seven-year old girl, as the living embodiment of the Viśvarūpa-Devī. In the inner sanctum of Ha Bāhāḥ, Bajracarya did as he had done every day for nearly all of his adult years: he worshiped a prepubescent girl he understands to be the microcosmic embodiment of the universal form of the Goddess. From the moment he that rang his Tibetan bell (*ghanṭa*) and formed a *mudrā* with the *vajrā*—a Tibetan Buddhist symbol of the adamantine yet empty self—Bajracarya was in the presence of the supreme form of the Goddess, according to his own testimony. "To the eyes of the non-initiated," he explained, "she still looks like just a girl; but, to us [referring to himself and Mukunda Aryal] she becomes Viśvarūpa-Devī."[80] In other words, the ritual is the medium of transformation. Through ritual a human girl becomes the microcosmic embodiment of the Goddess. However, the veil of illusion, the façade that makes her seem like just a girl is removed only if the ritual is linked to initiation (*dīkṣā*). In this way, as Sanderson has noted, ritual makes the impossible possible.[81]

The Tantras, Āgamas, and *paddhatis* that constitute the Nepalese Śrī Vidyā Śākta Tantra canon all emphasize that without ritual practice there is no possibility for production of knowledge and power. Such production is body-based. Without inscribing the body with the ritual mechanisms that disseminate Śākta Tantra wisdom (*vidyā*), there is no way for the *maṇḍala* to encode itself within the individual. The *maṇḍala* is the synthesis of Nepalese cultural values, which have been developed and

transformed over centuries of fermentation and exchange with the multiple Asian cultural traditions that have passed into the Kathmandu Valley from one of the many intersecting routes of the Silk Road. The *maṇḍala* is at once Newar and Parbatiyā, Hindu and Buddhist, folk and classical. Despite strict caste restrictions that have preserved distinct ethnic and racial identities, the bodies of the inhabitants of Kathmandu Valley have been inscribed with multiple value systems that are synthesized, organized, and hierarchized by the *maṇḍala*—a symbol of the esoteric traditions of Tantra that has been preserved and disseminated by the royal and religious elite in the valley for at least the last twelve-hundred years.

When Bajracarya worshiped the Kumārī that day, as he had on every other day for more than twenty years, he affirmed through ritual that he acknowledges this Tantric discourse, that he lives in it as it lives in him. Through the transformative power of ritual he brought into the microcosmic body of a virgin the macrocosmic Śakti for deployment at the mesocosmic level. The Kumārī is a medium through which Taleju disseminates herself throughout Nepāla-Maṇḍala, which is her body writ large as geopolitical space. For the Tāntrika who has been initiated into the system of the *maṇḍala*, the entire country of Nepal is Devī's body. This is because Nepalese Tāntrikas operate, as discussed in chapter 3, according to a kind of inside-out logic that situates the origin-point of "objective" space within the consciousness of the witnessing subject. Consequently, the initiated *sādhaka* does not have to wait for the Devī to reveal herself within the body of the Kumārī. Rather, projecting onto the Kumārī the *maṇḍala* constructed within his own mind during elaborate stages of ritualized meditation, the Tāntrika wields the power to see the Kumārī at all times as

the cosmic embodiment of the Śrī Yantra—the very image the virgin sits upon during her daily worship.

For this purpose, Bajracarya—established in correct posture (*āsana*), breath controlled through the proper breathing regimen (*prāṇāyāma*)—began his daily worship of the Kumārī with the construction of an internalized image (*dhāraṇā*) and meditation (*dhyāna*). The image he constructed in his mind was the Śrī Yantra. Once constructed, he meditated on the *bindu* in its center, witnessing *śakti* flow out from each of the points of the triangle and fill the entire *maṇḍala* with grace. Then, through *nyāsa*, he began to instill the beings and powers of this internalized *maṇḍala* in his own limbs, inscribing himself with the wisdom of the *maṇḍala* (*maṇḍala-vidyā*) and making himself a worthy vessel to worship the Goddess. After thus encoding his body, he opened his eyes and received the *darśana* of the Kumārī as Taleju-Mahiṣāsuramārdinī-Tripurasundarī-Kālasaṃkarṣinī, the beautiful one who is the supreme power of the three cities. In this moment the flow of transformation was bi-directional. The ritual agent projected onto the Kumārī his own ritually transformed vision, and in the same moment she was possessed (*āveśa*) by Taleju and thus transformed. Her transformation, made possible through the ritual, was considered real. Yet the priest had constructed it through the regimen of an internalized vision that he controlled entirely.

From that point the priest Bajracarya proceeded to worship the feet of the Goddess, receiving from them the *prasāda* that was once carried daily directly to the Patan king for his consumption. Here the tradition of transmitting sexual fluids, at the basis of Tantric practice for at least twelve-hundred years, has been displaced onto an eating ritual that links ingestion to a supreme power whose source is identified as the

vulva of Nepal's virgin goddess. After visually mapping the Śrī Yantra across the entire body of the Kumārī, the priest then, without disrobing her, focused this image specifically on the genital area. This is the site of secrecy, the place of ultimate feminine power, where Taleju reveals herself as Guhyeśvarī, the mistress of the secret place. And here, as the place of supreme power, the Goddess's *maṇḍala*-body is the Śrī Yantra—the preeminent symbol of Śākta Tantric traditions, the emblem of Nepal's queen, and the model of territorial organization and spatial construction that links Nepalese citizens directly to a transcendent Goddess whose ultimate abiding place is within their own bodies. Having transformed the Kumārī into Taleju by projecting his internalized vision of the Śrī Yantra onto her microcosmic form, the Tantric priest received the blessings of her transformed divine presence. The consumption of *prasāda* in the form of eggs, sweets, and other food items was the ritual documentation that this reciprocal transformation had indeed occurred.[82] Through this blessed food, the power generated by this inside-projected-outside transformation of perceptual space is disseminated into social space as the mesocosmic conduit of a power rooted in the yogic realization that the "objective" world is simply an external projection of the internal continuum of consciousness.

Through this process of ritual consumption the Goddess creates a stirring, or vibration, within the microcosmic bodies of the ritual participants as well as within the mesocosmic plane of social space. This stir is her *spanda*, the subtle vibratory pulse that is manifested as the acoustic body of the *maṇḍala*. As the power of cosmic emission (*visarga-śakti*), this pulse makes possible the projection of the Goddess onto her own screen as the Śrī Yantra. As the power of individual-awakening (*śakti-pāta*), this pulse stirs the dormant *kuṇḍalinī-śakti* and brings about the internal ascent of the

Goddess within the body of the *yogin*. As the power that stabilizes and invigorates the social-*maṇḍala*, this pulse stirs through the various ritual performances and musical traditions that serve as conduits for disseminating the Goddess's acoustic body. This is why Bajracarya sings his ritual litany with the accompaniment of a small drum. This is why all of Nepal's festivals are accompanied by music. This is why classical musicians play in the court of the king and why their musical tradition is guarded through initiation and secrecy. This is why the Nityāṣoḍaśikārṇava is not a philosophical treatise but rather a guide for instilling *mantras* within the body. Finally, this is why Tripurasundarī, the patron goddess of the Kathmandu Valley, is known as Taleju, for it is through her subtle vibratory pulsations that she transmits her supreme power, awakening and enlivening simultaneously the tri-cosmos, causing all aspects of the *maṇḍala* to tremble with the rhythms of her innate bliss-power.

Through her rhythmic sound body, the Goddess enlivens the *maṇḍala*. The Thami shamans of Dolakha worship Tripurasundarī as Taleju, seeking possession by the Goddess through the sounds generated by their drumming and the repetitive chanting of her many sacred names. The Ha Bāhāḥ priest of Patan, Bajracarya, worships the Kumārī as Taleju, seeking the divine blessings of the Goddess through the ritualized sounds of his litany accompanied by drumming. In this way, the priest at one of the three primary centers of Nepāla-Maṇḍala links himself with Thami shamans situated at the *maṇḍala*'s periphery. He links himself with people whose orientation towards Taleju is disassociated from the Nityāṣoḍaśikārṇava and the other canonical works of the Śākta Tantra canon. The link is a pan-Asian technology of producing deity-possession through the ritualized production of sound. Such technologies of ecstasy have been extensively documented by Mircea Eliade and other

scholars of Asian traditions of shamanism.[83] In Nepāla-Maṇḍala the classical canonical traditions of the Tantra intermingle with indigenous shamanic traditions, interconnected through technologies of deity-possession rooted in the ritual performances that harness the transformative power of sound.

In the end, then, Nepal's divine Kumārī is many things at once, a foundation in many senses. As a servant to the state, her work symbolizes commitment to the nation's institutional complex, embodied concretely by her master, King Bīrendra Śāh Deva, whose initiation into Śrī Vidyā Śākta Tantra qualifies him to practice Tantric *sādhana*. For this end, the Kumārī becomes his divine consort, who unites the sexuality and groundedness of Guhyeśvarī with the transcendent beauty of Taleju, the goddess of the heights. As Taleju, established in the upper regions of the tri-cosmos, the Kumārī reveals herself as Tripurasundarī, the goddess who is both within and beyond the three cities and who ultimately resides within the king himself as his innermost Self, as the I-consciousness that underlies and unites the tri-cosmos.

NOTES TO CHAPTER 4

1 Quoted by Michael Allen in *The Cult of Kumari*, Third Revised and Enlarged Edition (Kathmandu: Mandala Book Point, 1996), pp. 97-98.

2 Jean Baudrillard, "Political Economy and Death" in *Symbolic Exchange and Death*, translated by Iain Hamilton Grant (London: Sage Publications, 94), p. 30.

3 Along with the *Ritual Guide to the Worship of the Kumārī* (*Kumārīpūjā-Paddhati*) Nepal's National Archives contains over several hundred *paddhatis* dedicated to the worship of Kumārī, and thousands more that describe Tantric ideology and practice. Primary among these are the *Kumārī-Tantra*, NNA E 28/7; *Kumārītarpaṇātmaka*, NNA E 50/07; *Kumārīdhyāna-Paddhati*, NNA E 2029/17; *Kumārīpūjaṇabalidānavidhi*, NNA E 2770/12; and, the *Kumārīpūjā*, NNA D 31/35.

4 See my discussion of Chinnamastā in *Viśvarūpa*, pp. 134-138.

5 Fols. 20b-21a.

[6] Slusser, *Nepal Mandala*, p. 317.

[7] This is a highly disputable assertion. However, Professor Aryal is an art historian of international repute.

[8] See my *Viśvarūpa* for further discussion of the important Cāṅgu Nārāyaṇa inscription, esp. pp. 58-62.

[9] Oral Communication, Kathmandu, Nepal, September 4, 1997.

[10] NṢA 4.17-18a:

Vāgīśvarī jñānaśaktirvāgbhave mokṣarūpiṇī |

Kāmarāje kāmakalā kāmarūpā kriyātmikā || 4.17 a-b |

Śaktibīje parā sāktiricchaiva śivarūpiṇī | 4.18a. |

[11] Brooks, *Auspicious*, p. 90.

[12] Slusser, *Nepal Mandala*, p. 178.

[13] Slusser, *Nepal Mandala*, p. 178. Slusser notes in footnote 86 on this page that the historian G. Vajracarya dates an important Licchavi inscription from this temple as early as 450 C.E. Both Mukunda and Sthanesvar assert that the central image is the original one and that it has, since its origin, been worshipped as Vāgīśvarī. The inscription itself only reveals that its patron was a woman who "desired no longer to bear the suffering of [being] a woman . . ." (Regmi, *Inscriptions of Ancient Nepal*, p. 8). As Slusser notes, this shrine was also one of the last stop for Satis who up until only a few decades ago made their way to the burning *ghāts* of Paśupatinātha temple.

[14] AR on NṢA 1.8.

[15] Axel Michaels, in collaboration with Nutan Sharma, "Goddess of the Secret: Guhyeśvarī in Nepal and Her Festival," in *Wild Goddesses*, pp. 303-342.

[16] An event that is described at some length in the chronicles. See Daniel Wright, *History of Nepal, with an Introductory Sketch of the Country and People of Nepal*, trans. from the Pabatiya by Munshi She Shunker Singh Pandit Shri Gunanand (New Delhi: Asian Educational Services: 1993), pp. 21-218.

[17] *Gopālarāj-Vaṃśāvalī*, Folios 17a-b. Translated by Dhanavajra Vajrācārya and Kamal P. Malla, *The Gopālarājavaṃśāvalī*, Nepal Research Centre Publications 9 (Weisbaden: Franz Steiner Verlag, 1985), p. 121.

[18] While Dhanavajra and Malla's edition of the *Gopālarāj-vaṃśavalī* reads *śrī bhṛṅgareśvara bhaṭṭāraka*, suggesting a male deity, Michaels argues that it should be read as *śrī bhṛgāreśvarī bhaṭṭārikā*, meaning "goddess in a flask," which is a common ritual vehicle for Guhyeśvarī. See Michaels, "Goddess of the Secret," p. 315.

[19] As Michaels notes in footnote 17 on page 316 of "Goddess of the Secret," Abhinavagupta makes several references to this important Tantra in his *Tantrāloka*.

[20] *Niśisañcāra-Tantra*, 9th *paṭala*: fol. 31v-32r. Quoted by Michaels, "Goddess of the Secret," p. 316: *nepāla samsthitam devaṃ paśunāṃ patir iṣyate* |

guhyeśvarīsāmāyuktam sthānapālasamavitam |

[21] Cited in Michaels, "Goddess of the Secret," p. 315.

[22] Michaels, "Goddess of the Secret," p. 319.

[23] *Nepāla-Māhātmya* 1.38:

tavāṅgaṃ patitam guhyaṃ vāgmatītaṭinitaṭe |

mṛgasthalyām udīcyāṃ tu tat pīṭhaṃ paramaṃ mahat |

[24] Levy, *Mesocosm*, p. 231.

[25] NNA, Śaiva Tantra 164, reel no. B 28/2. 34 Folios.

[26] Anne Vergati, "Taleju, Sovereign Deity of Bhaktapur," in *Gods, Men and Territory: Society and Culture in Kathmandu Valley* (New Delhi: Manohar Cenre de Sciences Humaines 1995), p. 85. Cf., Slusser, *Nepal Mandala*, pp. 316-320.

[27] Vergati, "Taleju," p. 86.

[28] Vergati, "Taleju," p. 86.

[29] Sylvain Lévi, *Le Népal, Etude historique d'un royaume hindou*. Paris E. Lerous, 1905, Vol. I, pp. 378-379. Quoted in Vergati, "Taleju," p. 86.

[30] Lévi, *Le Népal*, pp 378-379.

[31] Brownen Bledsoe, "An Advertized Secret: The Goddess Taleju and the King of Kathmandu," in David White, ed. *Tantra in Practice*, pp. 195-205.

[32] *Sarvāparādhastotra*.

[33] Mark Dyckowski, "Kubjikā, Kālī, Tripurā, and Trika." Unpublished manuscript given to me by the author.

[34] An interpretation not noted by Brownen.

[35] KMT 14-16.

[36] Brownen, "An Advertised Secret," p. 199.

[37] Sthanesvar explained to me that Nepalese Śrī Vidyā Tāntrikas view Kubjikā and Tripurasundarī as the inseparable poles of the Godhead, linking Kubjikā with the power of initiation and Tripurasundarī with the power of realization.

[38] Discursive formations instantiate power. For Tāntrikas, no discursive formation is more powerful than the statement that Self=Devī. In Tantra, the answer to the question, Who am I, is synonymous

with the question, who is my deity? Ultimately, the Tāntrika is to learn that the I-awareness of his deity, is his own I-awareness, reverberating as the consciousness-vibration that pulsates within his initiation-*mantra*. Taleju, as the chosen deity of Nepalese kings sense at least the fourteenth century, is the esoteric identity of Nepal's kings. As the king is the lord of his Nepāla-Maṇḍala, so his I-identity stamps and permeates all sections of the *maṇḍala*. From an esoteric perspective, all citizens within Nepāla-Maṇḍala are Taleju. She who is powers of the foundation and (*adhaśakti*) of the transcendent heights (*parāśakti*).

Clearly, the establishing of the king's I-identity into his citizens would be an effective mode for coercing people to serve. You instinctively do what's best for a king if you see him as yourself. If the king is your god, or goddess, then his decision to tax you is divine, hence beyond reproach. In this way a sovereign conceals from you his political agendas behind a complex religious system that translates political agendas into symbolic forms that you mis-identify as the ways of the gods, so to speak. If this is indeed is the case, then the duty of the scholar is to expose such subtle modes of ideological domination, and reveal, as Brian K. Smith puts it, the Oz behind the curtain (Smith 1994). In my case, the situation is difficult, because I see in the instituationalized fibers of Nepāla-Maṇḍala a system that functions simultaneously on multiple levels. The oppression of Nepalese peoples throughout the years is well-know and carefully documented. The sins of the current king, like his fathers, are public knowledge. And the events of 1990-91 were witnessed throughout the world. I would blind to say simply that inner essence of the king is transcendent consciousness and therefor he is beyond morality. At the same time, I would also be doing a great disservice to the people and culture of Nepāla-Maṇḍala if I simply reduced their religio-cultural network to a neo-Marxist critique on the subtle modes of institutionalized power.

Faced with this dilemma I chose a middle path between the extremes of the emic and etic perspectives, a path that places these two ways of seeing reality in dialogue with each other, seeking a place of "truth" wherein the ought and the is, the ideological and the every day reality, the doxa and the praxis, the ground (*adha*) and sky (*parā*, "that which is above") form an axis of perpendicular truths whose juncture demonstrates that the oppositions innate within paradox can ultimately be united. This hermeneutical stance is of value, I believe, because it enables the voice of others to be heard as potentially equal and even , perhaps, superior to the scholar's own voice, which regardless of any attempts to bracket subjectivity inevitably superimposes itself upon the field of scholarly inquiry. While I may have the critical training and even personal motivation to expose Nepal's Oz, I believe this approach would too strongly reveal my own ideological biases and training. Further, after several years of living and studying in Nepāla-Maṇḍala, I've come to see that their way of understanding themselves and their cultural network is as sophisticated and insightful as any critical scholarly theory I have ever read. Bearing this in mind, I turn again and again to the site of Kathmandu's royal Kumārī who resides at Kumārī Bahā in Hanumān Dhokā.

[39] Slusser, *Nepal Mandala*, p. 311.

[40] *Kanyārūpasarvabhūtā pūrakadehinī devī.* TSP 21.3-21.5.

[41] These manuscripts form a central textual basis from which Nepalese Śākta Tāntrikas construct through praxis a triadic episteme on power. This triad links individual agents to an intermediary set of interconnected social spheres that are in turn linked to a an overarching interpretation of reality that makes each of these realms mirrors and containers of each other. *Maṇḍalas* within *maṇḍalas*, replicas of a divine template, all contained within the principle of I-awareness, the power of self-identity invigorates the nation and its citizens through establishing an identity of transcendence that can be actualized by any citizen who operates according to the wisdom and means (*vidyopāyakṛtā*) within the Maṇḍala.

[42] Wright, *History*, p. 157.

[43] See Catherine Bell, Ritual Theory, *Ritual Theory, Ritual Practice* (Oxford: Oxford University Press, 1992), esp. pp. 114-17. Viewing Nepalese Tantra through the lens of social-constructivism a culture-critical analyst like Bell could quickly and deftly identify the ritualistic procedures by which power relations are inscribed upon the bodies of not only the king and queen, but all those inhabiting the discursive fields in which the institution of Nepalese kingship plays itself out.

[44] In the earliest literature on the Devī we find this term "conqueror of the four regions of the world," which points to the Tantric homologous perspective that equates the microcosm with the macrocosm. Cf., White, *Alchemical Body*, esp. 15-23.

[45] Thomas B. Coburn, "Devi: The Great Goddess," in John Stratton Hawley and Donna Marie Wulff, eds., *Devī: Goddesses of India* (Berkeley: University of California Press, 1996), pp.31-48.

[46] Allen, "*Cult of Kumari*," p. 16.

[47] Allen, *Cult of Kumari*, p. 16. Cf. Slusser, *Nepal Mandala*, p. 311.

[48] Malla king's equated their deity with the long-held tradition of Śākya Kumārī. Jayaprakāsa Malla built an official Kumārī residence in Basantapur and worshipped the Goddess to fend off impending Gorkha attack.

[49] *Dibya Upadesh*. Translated by L. F. Stiller as *Prithvinarayan Shah in the Light of the Dibya Upadesh* (Kathmandu: Himalayan Book Centre, 1989): 40-41.

[50] Veronique Bouillier, "The King and His Yogi: Prithvi Nārāyaṇ Śāh, Bhagavantanāth and the Unification of Nepal in the Eighteenth Century," in *Gender, Caste, and Power in South Asia* (Delhi: Manohar, 1991), pp. 3-21.

[51] Bouillier, "The King and His Yogi," p. 4.

[52] Here, the relationship of Tantric yogin to (Tantric) king highlights a fusion of political and spiritual power not found in the classical model of king and brahmin priest in which the brahmin's ritual purity stands in dialectical opposition to the king's secular power. See Louis Dumont, *Homo Hierarchicus: An Essay on the Caste System*. Trans. by Mark Sainsbury (Chicago: University of Chicago Press,

1966). Cf. J. C. Heesterman, *The Inner Conflict of Tradition, Essays in Indian Ritual, Kingship and Society* (Chicago and London, University of Chicago Press, 1985).

53 Bouillier, "The King and His Yogi," p. 16.

54 The equation of queen with mother Goddess is also found in South Indian traditions. See Dennis Hudson, "Madurai: The City as Goddess."

55 Śrī Prasād Ghimire, *The Life of Pṛthivī Nārāyaṇ Śāh* (Forthcoming). Cf. David Gordon White, *The Alchemical Body, Siddha Traditions of Medieval India* (Chicago: University of Chicago Press, 1996): 310-311.

56 During his military outings Pṛthivī Nārāyaṇ would consult the *Svarodaya*, a Tantric manual that correlates the rhythms of the king's breath with potential for military success. Understanding his own body to be inseparable from the body of his deity, and by extension, his army, Pṛthivī Nārāyaṇ proceeded into battle according to the rhythms of his breath.

57 Sri Prasad Ghimire, *The Life and Rule of Pṛthivī Nārāyan Śāh*, (New Delhi: Nirala Press, forthcoming).

58 V. Carroll Dunham, "Nepal's Virgin Goddesses," in *Hinduism Today* (June: 1997), p. 27.

59 *Kumārīpūjaṇabalidāna-Vidhi*, NNA Reel no. E 1406/2, fol. 24-27.

60 *Bālasundarī-Kavaca*, NNA Reel no. E 207/19, fol. 6.4-8.2.

61 See Mukunda Aryal, ed., *The Kumārī of Kathmandu* (Kathmandu: Heritage Research, 1991).

62 The King's Oxford degree is a well-known fact among Nepalese literati. For some it is a sign of the King's betrayal of traditional values; but, for others it is a model of the warrior engaged in the skilful deployment of his art. For Tāntrikas, King Bīrendra is the receptacle of power through which the Goddess disseminates her seeds of power (*śaktibīja*).

63 Each line of the *yantra* resonates uniquely as a particular sound vibration. There is distinction. Yet, every line, intersection, pulsation, and vibration of this cosmogram is non-distinct from the center-point that generates it. Similarly, the high goddesses of Nepal's royal pantheon are all equal manifestation of the one, supreme consciousness that is the goal of Śākta Tantra practice.

64 *Timro pahile boleko re ki yesko kām siddhaunlai ailebāta dherai samāy lagcha.*

65 Oral Communication, Patan, Nepal, October 1997.

66 George Lakoff and Mark Johnson, *Philosophy in the Flesh, The Embodied Mind and Its Challenge to Western Though* (New York: Basic Books, 1999).

67 Oral Communication, Kathmandu, Nepal, November 17, 1997.

68 *Ma ta tālko śakti barimā bhūjcchu*).

69 Homnath is referring to images of Śiva as a lord of yoga (*yogeśvara*) which depict him practicing breath control atop Mount Kailas. In these images, Śiva is seen with his right hand in a counting posture, the thumb pressed to the digits of his hand the way a musician keeps count.

70 Oral Communication, Hadigaon, Nepal, April 18, 1997.

71 Oral Communication, Deopatan, Nepal, September 16, 1997.

72 Oral Communication, Benares, India, April 16, 1997.

73 *Hamro tablā gharānābāta auedekhi*)

74 A *cila* is an intense period of tabla training during which the student seals him or herself off from society for forty days doing nothing but constant *riyaz* (tabla practice).

75 Oral Communication, Kathmandu, Nepal, April 23, 1997.

76 Ammie Te Nijenhuis, *Musicological Literature* in Jan Gonda, ed., *A History of Indian Literature*, vol. VI, fasc. 1 (Wiesbaden: Otto Harrassowitz), p. 10.

77 "Ḍoya" is Newar for "Maithilī", and "māju" is Newar for "Mother Goddess." In abbreviated form this becomes either Ḍo-māju or Dvi-māju, all meaning "The Mother Goddess of the Maithili Peole."

78 Bikrama Jit Hasrat, *History of Nepal as Told by Its Own and Contemporary Chronicles* (Hoshiarpur, Punjab: V. V. Research Institute Book Agency, 1970), pp. 50-54; Cf., Slusser, *Nepal Mandala*, p. 318.

79 Formerly the site of Patan's royal Kumārī, Ha Bāhāḥ is also know as Haka and Hātko Bāhāḥ.

80 Oral Communication, Patan, Nepal, November 21, 1997.

81 Alexis Sanderson, "Maṇḍala and Agamic Identity in the Trika of Kashmir," in Andre Padoux, ed., *Mantra et Diagrammes Rituels dans L'Hindouisme* (Paris: CNRS, 1986), p. 210.

82 This "ritual documentation" states that the Nepalese Tāntrikas have profoundly understood Abhinavagupta's dictum that the stages of ritual mirror the stages of unfolding consciousness. For just as Parāśakti brings forth creation by projecting within herself the wheel of power that is her true being (*śakticakra-sadbhāva*) , so the Tāntrika internalizes himself to his own projection by viewing the Kumārī as the embodiment of the goddess-*maṇḍala* he worship and views within himself during the course of his own meditation practice.

83 Mircea Eliade, *Shamanism: Archaic Techniques of Ecstasy* (Princeton: Princeton University Press, 1972).

CONCLUSION

Will the Devī's Power Be Enough?

In one generation traditional Nepalese culture will live only in museums and our memories.

——Mukunda Raj Aryal [1]

During the last twelve years of repeated visits to Nepāla-Maṇḍala, I have observed a rapid rise in population, pollution, commercialism, and neo-Maoist ideology and a concomitant rapid decline of tradition cultural and religious values and overall morale. As I write, Nepalese school children, not much older than my four-year-old daughter, are marching the streets of Nepāla-Maṇḍala's three cultural centers—Kathmandu, Bhaktapur, and Patan—demanding the establishment of a neo-Maoist regime. These political rituals, although enacted by actors too young to fully appreciate the consequences of their actions, signal the apparent demise of the *maṇḍala*. It is as if the Goddess of the three cities is now decoding her *mātṛkā*-self and returning all of the constituent elements of her being to the transcendent source from which they once emanated. For if the Goddess lives in the ideologies, institutions, temples, festivals, and social practices of the people of Nepāla-Maṇḍala, then she no longer has many places left to inhabit. Is this fall of the Devī evidence that Śākta Tantra is, as many cultural critics would assert, merely an ideological product of a historically contingent, geospecific community? Must the God and/or Goddess of such communities inevitably die? If they do die, are we certain they were ever born? How does a community give birth to a God or Goddess? Finally, are Hindu deities also capable of resurrection?

Our study of the Nityāṣoḍaśikārṇava reveals that Śrī Vidyā theologians have developed a very sophisticated discourse of power that situates theo-contingent power in a dialectical relationship with anthropo-contingent power. Power comes from above and is also produced from below. It is both transhistorical and historical, unconditioned and conditioned. Tripurasundarī manifests the world and is manifested by the world. The *sādhaka* depends on her grace and also induces her grace to flow. Nepāla-Maṇḍala is invigorated by the reverberations of Taleju while at the same time reinvigorating her expressions. Śrī Vidyā is a cultural production and is also a divine revelation. The Devī is immortal. The Devī is dying. The tension between these apparently contradictory statements is the explosive center point that both conceals and reveals discursive truth patterns. Śaṅkarācārya refers to this point as the "inexpressible" (*anirvacanīya*). Nāgārjuna calls it the two truths.

Understanding that the nature of human experience is paradoxical, Nepalese Śākta Tāntrikas have turned to ritualized performance as the principal means of connecting with the divine. They are not unique in this regard. Tāntrikas throughout all regions of Asia have developed elaborate ritual systems. However, Nepalese Tantra, although linked historically and doctrinally with the Tantric traditions of India and Tibet, is a unique expression of the species. The core of Nepalese Śākta traditions is the royal institution of the Kumārī, who is ritually worshiped as the human embodiment of the Goddess, Taleju, the patroness of Nepal's kings. As Taleju, the Kumārī is revered as Tripurasundarī, the Goddess of the three cities, the beloved of the kings of Nepal since the twelfth century and the highest Goddess in the Sarvāmnāya system. And as Taleju, the Kumārī is the vibratory emission of power that enlivens the macrocosm, microcosm, and mesocosm, making possible the return to complete awareness of

innate perfection. This Taleju is the Goddess who causes trembling through rhythm. She is the *visarga-śakti* who gives rise to creation, awakens the *kuṇḍalinī-śakti*, produces states of possession, and invigorates the sociocultural *maṇḍala* through ritual and cultural performances of music and dance. As Taleju, Kumārī is Kubjikā, the coiled serpentine power that when harnessed travels to the apex of the subtle physiology and dwells there as Tripurasundarī, the Goddess beyond the three cities.

The Nityāṣoḍaśikārṇava is a central source for the ideologies and practices of this rich Nepalese sociocultural complex. But there is no mention in this text of what happens when the discourses and institutions of the Devī are dismantled by the manifold historical and cultural factors that are steadily transforming Nepāla-Maṇḍala into another overgrown Asian cosmopolitan disaster. Does the Devī die when Kathmandu's temple skyline is buried beneath a sea of Chinese-style, multi-storied business and apartment buildings? Doe she fade out when no one believes in her any longer? Does her existence depend on the people who worship her and write scriptures in her name? Does she live only in their cultural traditions? If slain in Nepal, could she migrate elsewhere? If she did, how would we detect her presence?

Who is responsible for the construction of the religious and cultural traditions that constitute Nepāla-Maṇḍala? And who is responsible for their rapidly accelerating demise? Regarding the human originators of religious ideologies and practices, Brian K. Smith remarks:

> One of the inevitable tasks of the analyst of religion . . . is to pull the curtain back and reveal that the wizard of Oz is but a humbug from Kansas. Or, to phrase it more delicately, we are obliged to reveal what others have taken such pains to hide: the particularistic, subjective, intrinsically interested, and always human origins of all claims to "absolute truth," "objective reality," "transcendent authority," "nature," and the like. Questions and answers that are never posed or given by the religious need not be left mute by scholars of religion. Among the most important is "Says who?" To leave unsaid

> who said what was said is scholastically irresponsible and inappropriately pious. "Says who?" may alternatively be phrased as "To whose advantage?" or "In whose interests?" And religious discourse no less than other varieties always is to the advantage and serves the interests of some more than others (or of some not others).[2]

The humbugs behind the traditional curtain of Nepāla-Maṇḍala are undoubtedly the kings of the Licchavi, Malla, and Śāh dynasties. These humbugs have for the last eight-hundred years employed specialists of Śākta Tantra ideology and practice to construct a *maṇḍala* of sociopolitical identity that would justify the kings' right to ultimate authority by linking them directly to the Goddess, the supreme power. The perpetuation of such a system of religiocultural norms is clearly to their advantage and in their interests. However, the fact that Nepalese kings have employed Śākta Tantric traditions to promote and legitimate their royal authority does not mean that they are the creators of these traditions. Rather, it suggests that among the numerous discursive systems available to them, they chose Śākta Tantra as their political lingua franca. Moreover, I would argue that Nepalese kings, in their appropriation of Tantric symbols and practices, were not motivated solely by political ends designed to perpetuate their own hegemony. A number of these kings appear to have been dedicated practitioners of Tantric *sādhana*, such as Pṛthivī Nārāyan Śāh, who purportedly practiced Tantric yoga for twenty-five years. Nepalese kings have also been dedicated to preserving the textual, ritual, architectural, and artistic heritage of Tantra that is integral to the preservation of Nepalese religiocultural identity. It is these royal *sādhakas* who have built elaborate temple complexes to the Goddess and have expressed their devotion to her in hundreds of inscriptions. It is they who have supported the preservation of innumerable Tantric manuscripts that less one percent of the population will read and that have little connection to their status as kings. It is

they who have sponsored public and private temple rituals, festivals, musical performances, and other cultural celebrations that are vital to the maintenance of Nepalese cultural integrity. In promoting such projects, are Nepalese kings simply humbugs disguised as benefactors who do not want the curtain pulled back and their interests exposed? I would caution us against such a reductionistic interpretation.

The current king of Nepal, Bīrendra Śāh Deva, was educated at Oxford and is forward thinking in many ways. He supports the modernization of Nepal on multiple fronts, while at the same time he is concerned to maintain the rich textual, ritual, artistic, and architectural treasures of Nepāla-Maṇḍala. When I asked Tara Bahadur why the king simultaneously supports modernization and cultural preservation, he remarked:

> How can we not modernize? There are too many forces demanding us to do so. Our people want these new technologies, and we want them too. We are so dependent on foreign aid, outside investors. Now that we have opened our borders to the world, there can be no turning back. But we do not want to lose our identity. We cherish our beliefs. Without our religion we will be soulless. Somehow we must keep our culture and modernize. If we modernize without keeping our culture we will be lost.[3]

When I asked Tara Bahadur what his culture contained that was so important, he replied that Nepalese culture contains the "wisdom" of the Goddess. When I pressed him to define the nature of "wisdom," he replied:

> Ah, this is a great mystery. This wisdom is something we feel very deeply. It moves us from within, like a deep intuition. I first felt this wisdom as a little boy when I used to play near the Taleju temple in Hanumān Dhoka. I would often stop to watch the *karmācāryas* do their *pūjās*. As they rang their bells and recited their prayers I would feel as if the Goddess was talking to me, and I would be overcome with inexplicable feelings of joy and comfort. Once this happened I had deep conviction that all the temples and statues in this valley are alive, that they house living gods. Suddenly, and ever since, I have sensed that there is a kind of magic in this land that is very special. This magic is the wisdom I refer to. I want to see this magic

preserved. If our children grow up in a Nepal devoid of its gods, then they will have lost something very great.[4]

I then asked Tara Bahadur if he thought this "wisdom" or "magic" was something real, or if it was rather the creation of his own imagination or of his society as a whole. His answer revealed an impressive understanding of contemporary critical discourse in the West.

> I know what you're implying with that question. I've read Marx and even some of the more recent Western philosophers. These writers would say that my understanding of the wisdom of the Goddess is created by the fact that my own background supplies me with the potential to experience and think such things. But I am not convinced. When I was a teenager I visited a Tripurasundarī temple in western Nepal. Some shamans had come to offer a sacrifice there. I had no idea what they were doing or why. But suddenly they started to play their drums and pray to Tripurasundarī as Taleju. In just a few moments I was possessed by some powerful force. I was completely overcome with an inexplicable ecstasy, and I started to tremble. I stayed in this state for quite some time. This was not my own doing. It had nothing to do with my social upbringing. This was possession by a deity, an experience that is very difficult to explain, but when it happens you know it is real. . . . Believe me, these deities are real.[5]

If the deities are real, then why do they seem relatively powerless? As the supreme power, cannot Tripurasundarī correct what appears to be an inevitable flow towards a materialist, neo-Maoist regime? When the neo-Maoists are in power the institution of the Kumārī will die. Why would an omnipotent deity allow this to happen? From a social-constructivist perspective the answer is simple: the deity is neither more nor less than the discursive construction of the ruling class. When that regime comes to an end, the deity dies with it. However, for the Tāntrika such an explanation is not adequate to account for the deity's demise. Sthanesvar explained:

> We are that Tripurasundarī who now burns in the flames lit by our own hands. She is us, and we are killing her. This is a kind of suicide, isn't it?

> But this is how we must understand it. The God is not one thing and we another. The Nityāṣoḍaśikārṇava makes this very clear. There is only one entity. There is only the Goddess. So even now, as our culture slowly becomes a thing of the past, we have to understand that no second power has suddenly entered that is slaying the Devī. Ultimately it is all a part of her play, her *līlā*. She has perfect freedom. She is free to kill herself. Why she does this, I can't understand. It is beyond the mind. She is in control, and yet because of ignorance we, these people in the streets, you and I—all of us are killing her. And so here is the paradox again: it is her will that she die, and yet we have a choice on some level. We can save her.[6]

When I asked Sthanesvar what it would take to save the Goddess, he said, "Talk to the musicians and artists." Therefore, I made a trip to the home of Narayan Citrakar, the Newar painter who is in the lineage of painters dating back to the original painter of the thirteenth-century Śrī Yantra that is currently housed at the Bhaktapur National Museum. I told him of my conversation with Sthanesvar and asked him his thoughts. He replied:

> Sthanesvar's thinking is very profound. You know, I think this way too. The Goddess is us. She is our breath. She is our soul. Without her we are nothing. And so when I see how our civilization is disappearing I ask myself why she would do this. And you know, I don't know the answer. It is very mysterious and very painful. But I think there is hope. You see, I am an artist, so maybe I have some kind of prejudice, but I think the Goddess lives in art. And so I believe that as long as there is art—whether as painting, sculpture, music, dance, or whatever—then the Goddess will be there. So when students come to me I always teach them. It doesn't matter if they are from Nepal, China, India, Europe, or America. I teach them all equally. I have taught several Western students who have now gone back home, and when they go I feel as if they are taking Nepal with them, keeping the Goddess alive through their art.[7]

In the voice of Narayan Citrakar, like Sthanesvar and Tara Bahadur, there is a clear sense of identity with the Goddess. She is their "breath", their "soul"; she is not different from them. Each of these modern, educated Nepalese citizens expressed in

his own words the non-dual theology of Śākta Tantra and applied it to the current demise of traditional culture in Nepal.

For Nepalese Śākta Tāntrikas the Devī is synonymous with power in all of its manifold aspects. And thus from their perspective it is the Devī who is now utilizing her power to destroy Nepāla-Maṇḍala. The macrocosmic body of the Goddess will one day implode into itself, bringing creation to an end. All of these microcosmic human bodies, whether in Nepāla-Maṇḍala or anywhere else on the planet, will one day perish. So too must the mesocosmic body that is the sociocultural nexus called Nepāla-Maṇḍala eventually perish. The Devī creates and destroys herself in constant collaboration with the multiple microcosmic reflections of herself that inhabit the mesocosmic social sphere. The power of the Devī lies in this mirroring process. She is what she is perceived to be, and yet she is also beyond that perception.[8] The world is projected outward from the Self and onto the screen of consciousness, which ultimately is interior to the cognizing projector. There is no world, no deity, separate from the Self. The screen projected upon is blank, free of attributes. This is the true essence of the Devī, her *svasvarūpa*. And it is emptiness. Ultimately, the Goddess is the great void, *mahāśūnya*,[9] filled with infinite potential. She can become whatever the cognizing subject, her own Self, determines her to be. At this level she is the immanent Goddess, within the three cities, who is conditioned by the properties of material reality and whose power is relative, limited, and finite. Yet on another level, she is the transcendent Goddess, situated beyond the three cities, who is unconditioned, absolute, unlimited, and infinite. Ever stirring, dancing, and vibrating, through the power of *spanda* the Devī oscillates between the extremes of birth and death, creation and destruction, immanence and transcendence.

As I witness the destructive power of Devī at work in contemporary Nepalese culture, what can I, as a scholar, do to help counterbalance this process? It is my hope that through this study I will have contributed in some modest way to the creative reconstruction and preservation of certain religiocultural traditions that are integral to the maintenance of Nepāla-Maṇḍala. First, I have sought to reconstruct the genealogy of Śrī Vidyā Śākta Tantra in Nepal, with particular attention to the ways in which Śrī Vidyā ideologies and practices in India and Nepal appropriate, inform, and transform certain Trika Kaula Śaiva traditions. Second, I have sought to illumine Nepalese constructions of space, in which the *maṇḍala*, and more specifically the Śrī Yantra, manifests on multiple levels in the geopolitical landscape of Nepāla-Maṇḍala, in the structure of its cities and temples, and in painting, music, dance, and other cultural productions. Third, I have attempted to delineate the historical connections among Nepalese royal lineages, Śākta Tantric traditions, and the institution of the Kumārī. Fourth, throughout my study I have sought to record the insights and reflections of contemporary Nepalese practitioners of Śākta Tantra. Finally, I have provided in the appendices my own translation of the Nityāṣoḍaśikārṇava, the authoritative text of Nepalese Śrī Vidyā Tantra, as well as an index of several hundred Śrī Vidyā *paddhatis* at Nepal's National Archives. Through my historical investigations, textual translations and analyses, archival research, and field research I have tracked the stories of the Devī as she dances down a multiplicity of self-created pathways that all lead in their triangular ways back to Nepal's *bindu*, the cultural nexus of the paradox of power that reverberates at the heart of Nepāla-Maṇḍala.

NOTES TO CONCLUSION

[1] Oral Communication, Kathmandu, Nepal, November 10, 1997.

[2] Brian K. Smith, *Classifying the Universe: The Ancient Indian Varṇa System and the Origins of Caste* (New York: Oxford University Press, 1994), p.323.

[3] Oral Communication, Kathmandu, Nepal, November 17, 1997.

[4] Oral Communication, Kathmandu, Nepal, November 17, 1997.

[5] Oral Communication, Kathmandu, Nepal, November 17, 1997.

[6] Oral Communication, Kathmandu, Nepal, December 1, 1997.

[7] Oral Communication, Bhaktapur, Nepal, May 22, 1997.

[8] At least this is what the ideological systems tell us. And, on some level, is not ideology reality? How can reality be other than how we perceive it? Is there anything outside the boundaries of the text? Is not Nepāla-Maṇḍala the construction of social space from a textual corpus that views reality as the maṇḍalic unfolding of the body of the Goddess? And is it not this way precisely because certain Nepalese and Indian citizens constructed reality as such sometime back around 1200 C. E.? However, in a non-dual Tantric context, it does not ultimately matter whether some one concocted reality or if reality is given. In the end, concoction and givenness are one. Concoction is the human construction of reality. Givenness is the divine construction of reality. Either way there is creation. In Tantra, the human being is the ultimate origin point of all reality.

[9] MAR on NṢA 4.7-8a.

APPENDIX A

Nityāśoḍaśikārṇava:

An Annotated Translation of the *Maṇgala Ślokas*, Chapter 4, & Chapter 5, along with the Commentaries by Śivānanda and Vidyānanda

Nityāṣoḍśikārṇavaḥ

Śivānanda-kṛtayā Ṛjuvimarśinyā
Vidyānanda-kṛtayā Artha-ratnāvalyā
ca Saṃvalitaḥ

The Ocean of the Sixteenfold Eternal Goddess

Together with the *Straight Awareness* by Śivānanda
and the *Garland of the Jewels of Meaning* by Vidyānanda

Nityāṣoḍaśikārṇava 1.1

Gaṇeṣa-graha-nakṣatra-yoginī-rāśi-rūpiṇīm |
devīṃ mantra-mayīṃ naumi mātṛkāṃ pīṭha-rūpiṇīm ||

"I bow to that Goddess who [assuming] the form of the *gaṇeśa*s, the [nine] planets, the [27] stellar configurations, the *yoginī*s, and the twelve constellations, is of the nature of *mantra*s, and who is the *mātṛkā* and the seat of power."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.1:

Sthitaṃ yatredam akhilaṃ yanmayaṃ cāsya bhāsanam
yataḥ samudayaścāsya tatsaṃvittipadaṃ numaḥ ||

"Wherein this all [i.e. the universe] abides, whose nature [manifests] the flashing forth [of this universe], and from which there is the arising of this [universe], to that position of [all-creative] consciousness we bow."

Śivādikṣitiparantaḥ ṣattriṃśattattvasañcayaḥ |
yasyormibudbudābhāsas taṃ seve cinmahodadhiṃ ||

I adore that great ocean of consciousness whose waves and bubbles emerge as the collection of thirty-six ontic-principles beginning with Śiva and ending with earth.

Svātmānandamaheśānacaranāntenivāsinā |
Śivānandena muninā rasyate traipuro rasaḥ ||

The essence of the Tripurā [tradition] is [herein] extracted by the sage Śivānanda, who abides close to the feet of the great lord, Svātmānanda.

Asamañjasatāṃ dṛṣṭvā vṛttīnām iha tattvataḥ |
vyākaromi manāk śrīmannityāṣoḍaśikārṇavam ||

Seeing that the commentaries [on the NṢA] are in reality disordered, I herein explain clearly the *Ocean of the Eternal Sixteen* [*Deities*] which is [connected with] the traditions of Śrī Vidyā.

Sarvānugrāhakaṃ tantraṃ sarvopāyāvabhāsakaṃ|
sarvādhikārasamsiddhyai bahavātārayacchivaḥ ||

Śiva revealed multiple forms of the Tantra for the perfection of all the stages of *sādhana*, for revealing all paths, and for showering grace on all.

Śrīvāmakeśvaraṃ nāma śāstraṃ tatra prakāśitaṃ |
Śivena saṃvidam devī lakṣīkṛtya nijātmikāṃ ||

Among these, the *śāstra* titled *The Auspicious Beautiful Lord* was revealed by Śiva for the purpose of the Devī, that pure consciousness who is [Śiva's] own self.

Madhye śāstrasya tasyāsti nityāṣoḍaśikārṇavaḥ |
sūtraiścatuśśatair yuktaiḥ kascid bhāgo rasāvaḥ ||

A certain section in the middle of this *śāstra* [i.e., the Vāmakeśvaraṃ] is the flow of nectar [called] Nityāṣoḍaśikārṇava, consisting of 400 verses.

Sa ca pañcapaṭalyātmā karmapañcakabhāsakaḥ |
pūjā prayogo mudrā ca vidyāvyāptir japastviti ||

And that [Nityāṣoḍaśikārṇava] consists of five chapters which reveal the Five Actions: ritual worship, 'six Tantric actions', gestures, *mantra* instillation, and *mantra* recitation.

Avāntarabhidaḥ santi katicittatra tatra ca |
pradhānakarmaśeṣatvān na tā gaṇyā pṛthaktayā ||

And therein [within the five chapters] there are many internal sub-themes which are not counted differently since they are the remainder of the central theme.

Adhitya cācāryamukhācchāstraṃ vidyāpurassaram |
guruṇām nyavasat pārśve śivānandamahāmuniḥ ||

Having learnt this doctrine associated with *vidyā* practice from the mouths of the gurus, the great sage Śivānanda dwelled in the proximity of the teachers.

Kālena mahatā so 'yaṃ gurubhiḥ karuṇotkataiḥ |
sthāpito 'nugrahavidhau sābhiṣekaṃ sahābhidaṃ ||

Over the course of a long time he [Śivānanda] was placed in the process of grace by teachers endowed with extreme compassion [and given] consecration together with a [lineage] name.

Tataḥ sampādayāmāsa śiṣyān ācārabhūṣitān |
deśakālaviśeṣajñān bhaktiratnamahodadhīn ||

Then [Śivānanda] gathered students adorned with righteous characteristics, learned in the particularities of space and time, and having a devotion that was like a great ocean of jewels.

Tataḥ śivānadamuniḥ śiṣyairabhyarthito bhṛśam |
samyag vṛttividhāya gambhirāgamabhāṣayā ||

The sage Śivānanda was then repeatedly asked by his students to make a correct commentary in the profound language of the Āgamas.

Lopāmudrā[1]-kramāyātasampradāyād ayaṃ punaḥ |
akarod āgamasya asya vyākhyām ṛjuvimarśinīṃ ||

Therefore, this one [i.e., Śivānanda] wrote the *Ṛjuvimarśinī* commentary on the Āgama coming from the tradition that comes from Lopāmudrā.

Granthāḥ sahasraṃ triśataṃ pañcāśaccaiva pañca ca |
madhurodārasandarbhā seyaṃ ṛjuvimarśinī ||

And this very *Ṛjuvimarśinī* [consists of] 1,355 *grānthās*[2] [containing] sweet and open references.

Sau-[3]bhāgyaviṣayā[4] vāṇī **sau**matyodayadāyinī |
saugatyāpti-mahāpadyā[5] **sau**sthityaṃ labhatām **asau** ||

This [commentary] is [that] speech whose sphere is prosperous, consisting of great verses on the attainment of enlightenment, should lead one to the state of liberation.

Tatra pañcadaśanityākalānāmadheyopanyāsamukhena parāṃ vyāpikāṃ sarvatithimaynīm akśayāṃ śoḍaśīṃ nityākalāṃ paramāmṛtasyandinīṃ mahātripurasundarī-saṃjñāṃ vyācaṣṭe paramadeśiko mahādevaḥ |

Therein [in the NṢA], Mahādeva, the supreme teacher, explains the meaning of Mahātripurasundarī by means of an introduction explaining the one called Eternal Portion (*nityākalā*) whose nature consists of the fifteen moon-phases, who is transcendental, all-pervading, indestructible, comprised of all moon-phases, who is the Sixteenth [-*kalā*],[6] the Eternal Portion, and who is a flow of supreme nectar.

Yacchrutiḥ—"īśānaḥ sarvavidyānām" (TaiU 10.17.1) iti. Ādito dvādaśabhiḥ samasta-vācyābhedamaya-samasta-vācaka-padākṣarābhinna-paraśaktirūpa-paraśivātmaka-mātṛkāmayīṃ "svara-vyañjanayoḥ kṛtsnalokavedāśrayaiva vāk" iti sthityā laukika-vaidika-tāntriketihāsa-purāṇa-darśana-sārabhūtām āṇava-śākta-śāmbhavātmaka-mantrakoṭi-jananīm akṛtrimaāhaṃ-parāmarśa-mayīm amṛtāṃ bhagavatīṃ vācaṃ vyācaṣṭe.

As it says in the Veda—"The Lord [is the expounder] of all the sciences" (TaiĀ, 10.17.1). Through the twelve beginning verses [of the NṢA], [Mahādeva] expounds to the Goddess that Speech which is of the nature of *mātṛkā*, being non-different from all signifieds and [their] signifiers, being non-distinct from the letters [of the Sanskrit alphabet], being the supreme form of [both] Śiva and Śakti, proclaimed [by the wise] to be that speech which, as the vowels and consonants, is the foundation of the world and of the Veda, being the essence of worldly-, Vedic-, Tantric-, historical-, mythico-legendary-, and philosophical-[traditions], being the mother of the crores of *mantras* that constitute the *āṇava-*, *śākta-*, and *śāmbhava-* [systems of yoga], and which is the immortal, unconstructed I-awareness, [itself] Bhagavatī, the blessed Goddess.[7]

Atha grantho vyākhyāyate—**gaṇeśetyādi**. **Rūpiṇīm**iti padaṃ ganeśādibhiḥ pañcabhiḥ padaiḥ saṃbaddhyate, tattadrūpiṇīmiti. Pūrvārdhena mātṛkāyāḥ prapañcātmakatā kathyate, uttarārdhena nijamasyāḥ svarūpam. Gaṇeśāḥ śrīkaṇṭhādayo rudrāḥ, te viśvānujighṛksāparā gaṇeśā sthitāḥ kecan rudrāvatārā marudgaṇā iva, "śrīkaṇṭho 'nanta" (PraSā, 3.39) ityādi.
Yacchrutiḥ—"sahasrāṇi sahasraśo rudrā adhibhūmyām" (TaiS, 4.7.11.1) ityādi.

Now the text is explained [word by word] beginning with the word 'gaṇeśa.' The word 'form' (*rūpiṇīm*) is connected with the five words beginning with 'gaṇeśa' [as a *dvandva* compound]. The first half of the verse proclaims the manifest-nature of the Mother [-who-is-speech], the latter half, Her innate, true [unmanifest] form. The Gaṇeśas are [to be known] as the Rudras like Śrīkaṇṭha, etc., those [divine beings] inclined to bestow grace on all. Some Gaṇeśas are the Rudra-incarnations known as the 'Marut-group.' [As it says in the Prapañca-sāra (3.39)] "Śrīkaṇṭha is infinite." The Veda [says], "Thousands upon thousands are the Rudras in [those] worlds (TaiS 4.7.11.1). This is the meaning (*ityādi*) [of the word 'gaṇeśa'].

Grahāḥ sūryādayaḥ, "svareśaḥ sūryo 'yam" (PrSā 4.27) ityādi. **Nakṣatrāṇi** aśvinyādīni "ābhyāmaśvayūg" (PrSā 4.59) ityādi. **Yoginyo** brāhmyādyāḥ. Vakṣyati ca "vargānukrama-yogena" (i.11) iti. **Rāśayo** meṣādayaḥ, "ādyairmeṣāhvayo rāśiḥ" (PrSā 4.34) ityādi.

[The word] 'planets' (*graha*) indicates (*ityādi*) the sun, etc. [It is said (PrSā 4.27),] "The sun is the lords of the vowels." [The word] 'stellar constellation' (*nakṣatra*) indicates Aśvin and the rest [of the twenty-eight constellations]. [It is said (*PrSā*, 4.59) that] the Aśvayug [-constellation] [arises] from [the union of the letters] 'a' and 'ā' (*ābhyāmaśvayug*). 'Yoginī' indicates Brāhmī and the rest [of the *sapta-*

mātṛkā]. And [this *nyāsa* method] will be illustrated [below] through [an explication of] the Yoga of the Sequence of Phoneme-Classes (*vargānukrama-yogena*).

'Zodiac sign' refers to (*ityādi*) Meṣa[9] and the rest [of the twelve zodiac-signs]. "The zodiac-sign Meṣa is at the beginning [of the zodiac]," [says the Prapañca-sāra-Tantra, 4.34].

> **Devīṃ** sargādi-krīḍā-parāṃ sarvotkṛṣṭtvād vijigīṣum akhila-vyavahāra-pravartikāṃ dyotamānāṃ stotavyām gantavyāṃ ca, divyateḥ krīḍādyarthatvāt.

Since the root √div (*divyateḥ*) has [several] meanings, such as play, etc., [the statement 'I honor-] the goddess' (*devīṃ*) [means]: [I honor that one] inclined towards the play of creation and the rest,[10] [she who,] since she transcends all, is desirous to conquer, [who] sets in motion all conventional details, [who] is shining, [who] is to be praised, and [who] is to be known.

> **Mantramayīm** akṛtrimāhaṃ-parāmarśa-mayīm. **Mātṛkāṃ** paravāg-ātmanā anāhata-bhaṭṭāraka-parama-śiva-svarūpāṃ ṣaṭ-triṃśat-tattva-prasaraṇa-hetubhūtāṃ parāṃ saṃvidamityarthaḥ.

'Being-the-nature-of-*mantra*' (*mantra-mayīm*) indicates [that the Devī is] the nature of unconstructed I-awareness. The meaning of 'Mother' (*mātṛkā*) is that [the Goddess] is of the nature of supreme-speech, being that sublime consciousness which is the cause of the emanation of the thirty-six *tattvas*, and whose form is that supreme Śiva [called] Anāhata Bhaṭṭāraka.

> Taduktam Īśvara-pratyabhijñāyām—
> Sarvathā tvantarālīnānanta-tattvaughanirbharaḥ |
> śivaścidānandaghanaḥ paramākṣaravigrahaḥ || (4.1.14) iti.

It is said in the Īśvara-pratyabhijñā, "Being a mass of consciousness and bliss, having a body comprised of the supreme-syllable, Śiva is filled to the brim with the infinite mass of *tattvas* merged within [him] (4.1.14)."

> **Pīṭharūpiṇīṃ** viśvacitrabhittibhūmim | uktaṃ ca—"svecchayā svabhittau viśvamunmīlayati" (PraHṛ 4) iti |
> Svecchāvibhāvitānantajagadradraśmivitānavat |
> Naumi saṃvinmahāpīṭhaṃ śivaśaktipadāśrayam || iti |

'Comprised-of-the-[power-]seats' (*pīṭha-rūpiṇīṃ*) means [that Devī] is the foundation for the canvas of the painting of the universe. As it is said, "By [her] own will the Goddess measures the universe on her own screen (PrHṛ 4)."

> Abhiyuktavaco 'pi—
> "Vācīmā viśvā bhūvanānyarpitā" (TaiB 2.8.8.4) iti rahasyamapi.

One who is well-versed has likewise [said], "This speech gives rise to all these worlds." Thus the Upaniṣads[11] say [*iti*].

Naumi viśvotkṛṣṭatvena parāmṛśāmi, nutyā vimarśamayyā tatkalpita-pramātṛ-padanimajjanena tatsamāveśamayo bhavāmīti yāvat.

'I worship' means I visualize that which surpasses all. By [that] worship [which is] imbued with awareness, the imagined states of the knower are submerged. Then, I become perfectly absorbed in That.

Atra **mātṛkā**-stutiḥ samāveśātmā prāpyatvena abhidheyā. **Mantramayim** iti cidvikāsāmarśātmakaṃ mantra-vīryaṃ tat-prāptāvupāya uktaḥ.

Herein, the "Prayer to the Mother," being [itself] the nature of perfect self-absorption, is to be understood as that which is to be attained. It is said that the potency of *mantra* (*mantra-vīryaṃ*), being comprised of the awareness of the expansion of consciousness, is the means for that attainment. This is the meaning [of the word] 'comprised of *mantra*.'

Devīmiti dyotanādisatattvaṃ viśvābhedasāraṃ ṣaḍadhva-sphāramayā 'kṛtrimapūrṇāhantā-prakāśaghanasaṃvittirūpaṃ phalamuktam. Abhidheyopāyayor upāyopeyabhāvaḥ sambandha ityābhidheyopāya-sambandha-prayojanāni cānena sūtreṇa sūcitāni. Kiñca, **devīm**iti divyabhāvadāyikā dīkṣā sūcitā. Mantramayim iti cānuṣṭhānakramaḥ. **Naumī**ti samāveśātmā vidyāsiddhiḥ. **Mātṛkām** iti ca sarvādhikāritā.

[The verse says, 'I bow] to the goddess' [who] is the nature of light etc., [whose] essence is non-distinct from the universe, [whose] nature is the expansion of the sixfold paths, [who] is [that] unconstructed I-awareness which is the body of luminous-mass-consciousness, [and who] is called "the fruit" [of the Tantric path].

The connection (*sambandha*) between the topic (*abhidheyā*) and the means (*upāya*) parallels that of goal and path (*upāyopeyabhāvaḥ*). In this way the verse introduces the topic, the means, the connection, and the utility [of the text at hand]. [With the word] 'to the goddess' (*devīṃ*) [the verse] also suggests the initiation which grants the divine state. 'Made-of-*mantra*' (*mantra-mayiṃ*) suggests the sequence of practice. 'I bow' (*naumi*) suggests that perfection in [*mantra*-] science which is perfect self-absorption. And [the word] 'Mother' (*mātṛkā*) suggests that all are eligible (*sarvādhikāritā*) [to enter this *paramparā*].

Pīṭha-rūpiṇīm iti ca pāram paramparyakramaḥ. Mahāvibhūti-samudayasthāne Nityāṣoḍaśikārṇave yatpūrvair vyākartṛbhir vyākāriḥ, yaccāsmābhiḥ kiñcid vyākriyate, tatrāntaraṃ tyaktāvalepamātsaryāḥ svayameva vipascito vicinvantu. || ṚjV on NṢA 1.1 ||

'Being-the-form-of-the-[power-] seats' indicates the supreme lineage of teachers. That which has been explained by previous commentators [while expounding] the contents of the Nityāṣoḍaśikārṇava, that place of great power, is [likewise] explained somewhat (*kiñcid*) by us. The difference therein should be determined by wise ones who have themselves renounced pride and jealousy.

Artharatnāvalī on Nityāṣoḍaṣikārṇava 1.1:

Śrīman-mahāvana[12]-īśāna-pādapaṅkaruha-dvayam |
yogīndra-madhupa[13]-vrāta-sevitaṃ sarvadā bhaje ||

The lotus feet of the auspicious master Mahāvana are served by the assembly of nectar drinkers and the lord of yoga. I always adore them.[14]

Priyānandanam ahaṃ vande sadānanda-prakāśitam |
prapannajanatā-duḥkhadhvāntavicchedabhāskaram ||

I revere Priyānanda, enlightened by Sadānanda who is a [spiritual] sun removing the darkness of pain [afflicting] the suffering masses.

Ādyaṃ mithunam ārabhya svagurvantaṃ krameṇa tu |
gurvaughamī**śānyāḥ** karuṇātaruṇīprīyam ||

I worship the sequence of the group of teachers beginning with primal pair and ending with [my] own teacher, who is the beloved of the mistress Compassion.

Yat pādām bujasaṃbhūtaṃ rajo vimalayanmanaḥ |
prasādaṃ tanute mahyaṃ taṃ ratneśaṃ guruṃ bhaje ||

I honor that *guru*, Rantneśa, the purifying pollen of whose louts feet graciously extends to me.

Yanmukhāmnāyam āsādya vidyāsiddhir abhūt mama |
mahātripurasundaryāstaṃ ratneśaṃ guruṃ bhaje ||

I revere Ratneśa, that master whose mouth established [me] in the tradition of Mahātripurasundarī and who produced my [state of] perfection in *vidyā-*[*mantra* practice].

Śivaṃ kāmeśvarīṃ siddhān trividhānapi dampatīn |
kaṅkāla-prabhṛtīn vande gurūn kalyāṇarociṣaḥ ||

I honor Śiva, Kāmeśvarī, the three-fold [lineages of] *siddhas* [and their] consorts, [and] the *gurus* Kaṅkāla and the rest who are the light of compassion.

Gaṇanātham ahaṃ vande viśvavandyaiḥ prapūjitam |
sarvavighnaughanāśārthaṃ sarvābhoṣṭaphalāptaye ||

For the attainment of all desired fruits, I honor the Lord of the Hordes, [he whose] aim is the destruction of the mass of all obstacles, [and who is] revered by the all the venerable ones.

Vaṭukaṃ yoginīvṛndaṃ bhairavān amitaujasaḥ |

praṇamāmī iṣṭa-saṃpatti-saṃpādana-samutsukān ||

I prostrate to Vaṭuka, the group of *yoginīs*, and the Bhairavas [who, like] the light of immortality, are desirous to grant all desired fortunes.

Mantra-maṇḍala-varṇātma-rūpiṇīṃ karuṇā-parām |
dhāma-saṃvit-svarūpāṃ tāṃ vande tripurasundarīm ||

I salute that Tripurasundarī whose own form is the foundation for consciousness (*dhāma-saṃvit*), who is filled with compassion, and who is comprised of *mantra*, *maṇḍala*, and *varṇa*.[15]

Sampradāya-dvayajñena vimalasvātmaśambhūnā |
kriyate ṭippaṇaṃ samyag vamekeśvara-śāstragam ||

A short exposition is correctly written on the Vāmakeśvara scripture by Vimalasvātma Śambhu, [he who] knows two traditions.[16]

artharatnāvalītyeṣā khyātā 'stu bhuvanatraye |
bhuvaneśvari te bhaktyā kriyate ṭippaṇaṃ yataḥ ||

O Mistress of Creation, since this exposition, named Artharatnāvalī, is written with devotion for you, let it be known throughout the three worlds!

> Praripsitasyāsya śāstrasyāvighnena parisamāptyarthaṃ viśiṣṭeṣṭalābhāya ca paramakāruṇiko bhagavān lokānugraha-cikīrṣur bahurūpāṣṭakaṃ śātraṃ saṃkṣipya catuśśata-saṃkhyāparimitair granthais tatsāram uddhartu kāmas tac-chāstra-pratipādyā varṇāvayavā mahātripurasundarīṃ mahatyā bhaktyā mahādevaḥ praṇamati—gaṇeśa-graha-nakṣatretyādinā.

For the purpose of the completing this scripture without hindrances, and for the attainment of special desires, the Lord, being supremely compassionate, desiring to bestow grace on the world, distills the essence of the eight-fold scriptural tradition by means of four-hundred verses. Desirous to collect the essence of this scripture to be expounded, whose limbs are comprised of the letters, Mahādeva salutes with great devotion to Mahātripurasundarī, by saying, "[salutations to the goddess whose form is] the *gaṇesas*, the planets, the constellations," etc.

> Gaṇeśāśca grahāśca nakṣātrāṇi ca yoginyaśca raśayaśca gaṇeśagraha-nakṣatra-yoginī-rāśaya, te eva rūpaṃ yasyāḥ tathābhūtā. Gaṇeśāḥ śrīkaṇṭhādayo pañcāśatsāṃkhyākāḥ. Gaṇā ādikṣāntā varṇāḥ, te pañcāśadvarṇātmakā iti yāvat. Athavā gaṇā indrapramukhāḥ "indrajyeṣṭhāmarud-gaṇāḥ" (Ṛ i.23.8) iti śrutyuktā marudgaṇāḥ pañcāśat. Te 'pi varṇātmakā ityarthaḥ.

The Gaṇeśas and planets and planetary configurations and yogins and twelve constellations comprise the *dvandva-samāsa* compound 'gaṇeśa-graha-nakṣatra-yoginīrāśaya.' The Gaṇeśas are fifteen in number, beginning with Śrī Kaṇṭha. The

Gaṇas are of the nature of fifteen letters. Indra is the foremost Gaṇa. "Indra is formemost amongst the Gaṇas," states the scriptures. The Gaṇas are fifteen. Moreover, they are of the nature of the letters. This is the meaning.

> Grahāḥ sūryādayaḥ. Te 'pi varṇasaṃbhūthāḥ. Tatra svarebhyaḥ sūryaḥ. Kavargāllohitaḥ. Cavargāt kāvyaḥ. Ṭavargāt budhaḥ. Tavargāt suraguruḥ. Pavargāt śanaiścaraḥ. Yavargāt śītāṃśuriti saptagrahātmikā mātṛkā. Athavā navagrahātmikā mātṛkā. Tatra śavarga-ḷa-kṣa-prabhavau rahuketū.

The planets beginning with the sun. They, too, are conjoined with the letters. Therein, the sun is [conjoined with] the vowels. The *ka*-phone is Mars. The *ca*-phone is Venus. The *ṭa*-phone is Mercury. The *ta*-phone is Jupiter. The pa-phone is Saturn. The ya-phone is the moon. The mothers are of 'he nature of the seven planets. Otherwise, the mothers are the nine planets.ð Therein, Rāhu arises from the śa-class [*śa*, *ṣa*, *sa*, and *ha*] and Ketū from the letters *ḷa* and *kṣa*.

> Nakṣatrarūpiṇītyatrāyam āśayaḥ—a-ā-bhyām aśvino. Ikārād bharaṇī. Parato lipitrayāt kṛttikā. Punas tatparāc catuṣṭayād rohiṇī. Edaitormṛgaśīrṣārdre. O-au-bhyām punar vasū. Amasoḥ revatī. Katas tiṣyaḥ. Kha-gayor aśleṣā. Gha-ṅa-yor madhā. Cārṇāt pūrvā. Cha-jayor uttarā. Jha-ña-yor-hastaḥ. Ṭa-ṭha-yoś citrā. Ḍārṇāt svātī. Ḍha-ṇayor viśākhā. Tathadair anurādhā. Dhārṇāt jyeṣṭhā.

Here is the meaning of [the phrase] 'Being the form of the constellations': From *a* plus *ā* arises Aśvin. From the *i*-phone arises Bharaṇi. From the next three letters [*ī*, *u*, and *ū*] arises Kṛttikā. Then, from the four succeeding syllables [*ṛi*, *ṛī*, *ḷi*, and *ḷī*] Rohiṇī arises. Mṛgaśīrṣa arises from e, and Ārdra from *ai*. From the conjunction of *o* and *au* Vasū arises. From *aṃ* plus *aḥ* Revatī [arises]. From *ka* comes Tiṣya. From [the conjunction of] *kha* and *ga* Aṣleṣā [is born]. *Gha* and *ṅ* produce Madhā. From the *ca*-letter Pūrvā [arises]. Uttarā [arises] from *cha* and *ja*, Hasta from *jha* and *ñ*. Citrā from *ṭa* and *ṭha*. Svāti [arises] from the *ḍa*-letter. Viśākhā arises from *ḍha* and *ṇa*. Anurādhā [arises from the combination of] *ta*, *tha* and *da*; Jyeṣṭhā, from the *dha*-letter.

> Na-pa-phair mūlam. Bārṇāt pūrvāṣāḍhā. Bhārṇād uttarāṣāḍhā. Mārṇāt śravaṇaḥ. Yarayor chaniṣṭhā. Lārṇāt śatabhiṣak. Vaśayoḥ (pūrvā) prauṣṭhapadā. Ṣasahebhyaḥ parāsmṛtā. Aṅ-aḥ-ḷ-kṣabyo revatī. Evaṃ nakṣatra-rūpiṇī mātṛkā.

Na, *pa*, and *pha* [produce] Mūlam. From the *ba*-letter [arises] Pūrvāṣāḍhā, from the *bha*-letter, Uttarāṣāḍhā. From the *ma*-letter [comes] Śravana, from *ya* and *ra*, Chaniṣṭhā, The *la*-letter [produces] Śatabhiṣak. *Va* and *śa* [create] Prauṣṭhapadā. From *ṣa*, *sa*, and *ha* Parāsmṛtā [arises]. Revati is from *aṃ*, *aḥ*, *ḷa*, and *kṣa*. These are the letters assuming the form of the constellations.

> Yoginīrūpetyatrāyaṃ bhāvaḥ—avargaprabhavā brāhmī. Kavargād māheśvarī. Ca-vargāt kaumārī. Ṭa-vargād vaiṣṇavī. Ta-vargāt vārāhī. Pa-

vargād aindrāṇī. Ya-vargāt cāmuṇḍā. Śa-vargād mahālakṣmī. Evaṃ yoginīmayī mātṛkā.

Now, the forms of the Yoginīs arise as follows: Brāhmī comes from the *a*-phone. From the *ka*-phone Māheśvarī. From *ca*, Kaumārī; from *ṭa*, Vaiṣṇavī; from *ta*, Vārāhī; from *pa*, Aindrāṇī; from *ya*, Camuṇḍā; from *śa*, Mahālakṣmī. These are the letters whose nature is the Yoginīs.

Rāśirūpiṇī yathā—ādyāir i-kārāntair meṣaḥ. U-kārādyair ṛ-kārāntair vṛṣaḥ. Tatastribhir yugmam. E-ai-bhyāṃ karkaṭaḥ. O-au-bhyām siṅhaḥ. Amaḥ śavargaḷebhyaśca kanyā sañjātā. Vaṇigādyā mīnāntā rāśayaḥ ka-ca-ṭa-ta-pa-yebhyo yathākrameṇa sañjātā. Evaṃ rāśisvarūpiṇī mātṛkā.

The signs of the zodiac are formed in this manner: [the letters] beginning with a and ending with i [ie., *a, ā, i,* and *ī*] [comprise] Meṣa. Vṛṣa is [comprised] by the letters beginning with *u* and ending with *ṛī* [ie., *u, ū, ṛi,* and *ṛī*]. Kanyā is born from *aṃ*, *śa*-class and *ḷ*. The zodiacs beginning with Vaṇig and ending with Mīnā are produced sequentially from *ka, ca, ṭa, ta, pa,* and *ya*. These are the letters that form the zodiac signs.

Devīṃ mantramayīm ityādi. Yat evam uktaprakāreṇa mātṛkāmayī, tat eva tatprasūta-sakala-mantra-mayītyarthaḥ. Devī dyotanātmikā, prakāśaśaktir iti yāvat. Māti. Tratīti mātṛkā. Svatejovijṛambhitānugrāhyajīvarāśi māti trātīti mātṛketyarthaḥ.

Now, [an explication of the phrase] 'the goddess is comprised of *mantras*'. That which is the nature of the syllables, being described, is begotten from all the *mantras*. The goddess, being the nature of light is the power of light. As [the goddess] is a mother and a protector [she is called] *mātṛkā*. The multitude of souls to be blessed by the expansion of one's own light. She is the measurer and bestower of the multitude of souls to be graced by the expansion of her light. This is the meaning of *mātṛkā*.

Pīṭharūpiṇīm iti. Aṣṭapīṭhānyapi kāmarūpādi-devīkoṭṭāntānyaṣṭau aṣṭavargaprabhavāṇi. Tanmayī mātṛketyarthaḥ. Tāni coktānyuttaraṣaṭke—

Kāmarūpaṃ bhavet pūrve kollagiyaṃ tu dakṣiṇe |
combhāraṃ paścime bhāge uttare coṇakaṃ bhavet ||
Malayaṃ cāgnidigbhāge nairṛtyāṃ tu kulāntakam |
jālandharaṃ tu vāyavye aiśānye devikoṭṭakam || iti |

'Being the form of the seats.' The eight seats emerge from the eight classes of letters as the eight [power spots] beginning with Kāmarūpa and ending with Devīkoṭṭa. The meaning is that the letters are the nature of these [sites]. These are mentioned in the Uttara-ṣaṭka, "Kāma Rūpa ought to be in the west; Kollagiyaṃ in the south; Combhāraṃ in the western portion; Uṇakaṃ [=Odyāṇa] would in the north. Malayaṃ is in the south-east; Kulāntakam is in the south-west; Jālandhara is in the northwest; and, Devikoṭṭa in the in the north-east.

Athavā ojāpūkāsparśākhyapīṭhapañcakātmikā śarīrāntaḥ samullasantī mātṛketi

pṛthivyaptejovāyvākāśānāṃ brahmaviṣṇurudreśvarasadāśivānāṃ nivṛttyādi-śāntyatīta-kalānām īśānādi-sadyojātānta-pañcabrahmaṇāṃ prāṇādi-samānānta-prāṇām ātma-mano-mantra-śivaśāktīnāṃ. Svarūpetyarthaḥ. Evaṃ samasta-viśvajanana-hetu-mātṛkā-parikalpita-divyāvayavāṃ mahātripurasundarīṃ nāmīti yāvat || AR on NṢA 1.1 ||

Or, of [the five elements called] earth, water, fire, wind, and water, of the [five gods called] Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva, of the [five powers] beginning with *nivṛtti* and [ending] with *śāntyatīta*, of the five *brahmaṇas*, beginning with Īśāna and ending with Sadyojāta, of the [five] breaths, beginning with *prāṇa* and ending with *samāna*, of the self, the mind, *mantra*, Śiva and Śakti, it is said that the *mātṛkās* shine forth [like] the hairs of the body as the five power seats—Oḍyāṇa, Jalandhara, Pūrṇagiri, Kāmarūpa—comprised of the letters Ka to Ma. The meaning is that this is her own form. I bow to the Mahā Tripurasundarī the luminous one constructed by the letters as the complete cause of all beings.

Nityāṣoḍaśikārṇava 1.2

Praṇamāmi mahādevīṃ mātṛkāṃ parameśvarīm |
kālahallohalo"llolakalanāśamakāriṇīm || 1.2 ||

I bow to the supreme mistress, the great goddess Mātṛkā, the cause of the stilling of the shaking of the roaring waves of time.

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.2:

> Praṇamāmīti. Mahādevīm. Devīmiti prāgvat. Sā ca mahīyasī viriñcyādisargāder api hetubhūtatvāt. Mātṛkām.

At the outset I bow to the great goddess. And she is exalted because she is the cause of the creation, maintenance, and destruction (*sargādi*) of Brahmā and the other gods (*viriñcyādi*).

> Sarveśāmeva mantrāṇāṃ vidyānāṃ ca yaśasvanī |
> iyaṃ yoniḥ samākhyātā sarvatantreṣu sarvadā ||
> na vidyā mātṛkātulyā . . . | (PTriṃ 8-9)

"This beautiful one, recognized in all the Tantras at all times, is the sole source of all *mantras* and *vidyās*. *Vidyā* is not equal to the Mātṛkā" (PTriṃ 8-9).

> Ityādyāmnāyasūcitaprabhāvām. Parameśvarīm. Paramā prakṛṣṭā paramaśivasvarūpā īśvarī mahāvibhūtimayī yā tām. Kāletyādi. Kālo 'vacchedakaḥ saṅkalanātmā paramarśā bandharūpāḥ.

To she who is the nature of the great power, the goddess whose true form is Paramaśiva, the supreme, transcendent excellence, the supreme goddess who is the power that reveals the *āmnāyas*, etc.

> Taduktaṃ pratyabhijñāyām—
> Kālaḥ sūrāydisañcārastattatpuṣpādijanma vā |
> śītoṣṇe vātha tallakṣyaḥ krama eva sa tattvataḥ || (2.1.3) iti
> Tantrāloke 'pi—
> eṣa kālo hi devasya viśvābhāsanakāriṇī |
> kriyāśaktiḥ samastānāṃ tattvānāṃ caparaṃ vapuḥ || (6.38) |

In the *Īśvarapratyabhijñā-Kārikā* (2.1.3) it is said, " [The concept] "time" signifies either the changes in the position of the sun, etc.; or the growth of different flowers, etc., or heat and cold [i.e., atmospheric changes]; or, it is to sa, some sequence [of

events] indicated by them". And in the Tantrāloka (6.38): "This time of god's is the *kriyā-śakti*, the supreme essence of all the *tattvas* and the creator of all manifestations."

> Tasya hallohalo lavādipralayānto vega iti sampradāyaḥ, tasyollolo mahonmeṣaḥ, tena kalanā bandhanam, grāhyagrāhakagrahaṇa-saṃkṣobhātmā saṃsṛtir ityabhiprāyaḥ. Tasyāḥ śamakāriṇīm kṣobhaśāntikarīm ityarthaḥ. Kṣobhopaśāntiḥ paraṃ padam.

The lineage is the stream whose destination is the dissolution of the fragmented parts of the roars [of time]. There is bondage due to the great arising of the waves of that [i.e., time]. Transmigration is the disturbance [of the unity] of the cognized, the cognizer, and cognition. This is the meaning. [I bow] to the maker of stilliness, she who silences the disturbances of those [waves of time]. The highest state is the quiescence of agitation. This is the meaning.

> Tad uktaṃ rahasya gurupravareṇa—"yadā kṣobhaḥ pralīyeta tadā syāt paramaṃ padam" (SpKā 1) iti. Praṇamāmi īti dehādipramātṛtopaśāntyā prakarṣeṇa nirvyuthānaṃ samāviśāmīti yāvat. Parāvāg vilāsa-parāmarśena kaivalya-siddhir iti dyotitam anena padyena || ṚjV on NṢA 1.2 ||

It is said by the eminent teacher of the secret [teaching], "If disturbance were to disappear then that would be the supreme state" (SpKā 1). Thus, I honor [the Devī] having been supremely pacified by the cognizer within the body, etc. and thereby I enter the unshakable [state]. Supreme speech is the attainment of unity through recollection of the play of [consciousness]. To the one illumined by that state [I bow].

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.2:

> Praṇamāmi mahādevīm ityasya vyākhyā—praṇamāmi mahādeviṃ mahāprakāśavimarśarūpāṃ parāṃ śaktiṃ kadācidapyapracyuta-śivasvabhāvāṃ samāviśāmīti yāvat. Mātṛkā-padaṃ vyākhyātam. Parameśvarīṃ sakala-jagan-niyamana-hetuśaktim ityarthaḥ.

Here is the meaning of the sentence 'I bow to the great goddess'—I bow to the supreme power, the great goddess whose form is universal light and awareness, being not at all distinct from the true being of Śiva. Thus I enter [that state]. The quarter verse on *mātṛkā* is explained. [I bow] to the supreme mistress, the causative power that measures all the worlds. This is the meaning.

> Kālahallohaletyādi. Kālasya hallohalaḥ kālahallohalaḥ, tasya ullolaḥ kālahallohalollolaḥ, ullolo yathābhūtas tena kalanā bandhaḥ, tasyāḥ śamaṃ karotīti. Prakārāntareṇa—kālasya hallohalo vegaḥ, tasya ullola āvartavivartanam, cañcalībhāva iti (yāvat), tena kalanā bandhanam, tasyāḥ śamo nāśa ityarthaḥ. Śamakāriṇīm iti. Tasya śāntisampādanasvabhāvām. Ayamarthaḥ—mṛtyuvaktrāt svabhaktam uttāraytīti || AR on NṢA 1.2 ||

[The term] 'wave' in the compound 'the roaring waves of time' is [now explained]: as the wave is the power that causes bondage for beings, so from her [= Devī] peace is produced. Put differently—'hallohalo' is the tempestuous flow of time. As the wave of that [flow] whirls and whirls, creating a state of disturbance whose power produces bondage, so because of her [this disturbance] is destroyed [and there is] peace. This is the meaning. 'Maker of peace' is explained. [I bow] to the one whose self nature produces the pacification of that [wave of time]. This is the meaning— for the true disciple she produces escape from the clutches of death.

Nityāṣoḍaśikārṇava 1.3

Yadakṣaraikamātre 'pi saṃsiddhe spardhate naraḥ |
ravitārkṣyendukanadarpaśaṅkarānalaviṣṇubhiḥ || 1.3 ||

"From the attainment of whose one syllable alone, man is able to compete with the sun, Garuda, the moon, the God of love, Śaṅkara, Agni, and Viṣṇu."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.3:

> Yadakṣareti. Yadakṣaraikamātre yasyāḥ pūrṇāhantāyā mātṛkāyā ekasminnapyakṣare na kṣarati aśnute veti niṣpanne samyagabhedena ahaṃ-parāmārśamayena siddhe ātmasātkṛte. Naraḥ asau sādhako manuṣyatayā 'vabhāsa-mānaḥ samuttejitasahajaujaḥprakarṣādinā guṇena raviṇā saha spardhate, viṣamocanavegādinā tārkṣyeṇa, amṛtīkaraṇādindunā, saubhāgyādinā kandarpeṇa, śreyaskaratvādinā śaṅkareṇa, aujjvalyādinā 'nalena, mahāvibhūtirūpayogaiśvaryādinā viṣṇunā. Evamekākṣarasiddhau tattadvaibhavena sarvadevatāvibhūtyutkarṣo bhavati. Mātṛkāsiddhau punaḥ sarvadevatānāṃ svayam udayasthānaṃ bhavatīti tātparyam || ṚjV on NṢA 1.3 ||

'Whose form' is explicated: From whose perfect I-ness, the *mātṛkā*, even in one syllable, never perishes or is diminished. Or, alternatively: by means of that I-awareness that is perfectly whole there is the arising of the attainment of the singular self. This man is the luminous practitioner who, shining in his human condition, competes with the sun, which is greatly endowed with extraordinary power, innate virility, etc., with Garuda who is violent and takes pleasure in being wicked, etc., with the moon who is the creator of nectar, with Kāma who is endowed with charm, etc., with Śaṅkara who is the cause of well-being, with Anala who is endowed with brilliance, etc., and Viṣṇu who is a master of yoga and possessed of great might, etc. Thus, when there is the attainment of that one syllable, then by means of the power [attained] from that [a *sādhaka*] excels the powers of all the gods. Moreover, when there is the attainment of *mātṛkā*, one's own arising place becomes the object of devotion of all the gods.

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.3:

> Yadakṣaraikamātre 'pīti. Yasyā mātṛkāyā akṣarāṇāṃ madhya ekākṣaramātre 'pi saṃsiddhe samyak-siddhiṃ prāpte sati naraḥ spardhāṃ karoti. Raviśca

> tārksyāśca induśca kandarpaśca śaṅkaraśca analaśca viṣṇuśceti ravi-tārkṣyendu-kandarpaśaṅkarānalaviṣṇavaḥ. Taiḥ saha spardhate. Teṣāṃ tāṃ tāṃ śriyaṃ yugapad evāpaharatītyarthaḥ.

'Whose syllable is one alone' is now explained. When there is the attainment of perfect power with regards to the single syllable situated in the middle of the imperishable phone of her [Devī] then the good man makes a competition. The sun, Garuda, the moon, Kāma Deva, Śaṅkara, Agni, and Viṣṇu—these are the ones with whom he competes. [I bow] to she who simultaneously disposes [all] of them. This is the meaning.

> Ko 'abhipyāyaḥ? Sūryasya prabhāvavat prathitayaśaḥprabhāvo bhavati. Tārkṣyavad dṛṣṭipātamātreṇa sthirakṛtrim aśaṅkākhyaviṣopaviṣanāśako bhavati. Induvat sarveśāṃ prāṇinām āhlādajanako bhavati. Kandarpavat sarvāsāṃ sundarīṇāṃ vikṣobhako bhavati. Viṣṇuvat sarveśāṃ pālako bhavati. Evaṃ tattadanugrāhitvāt taiḥ sūryādibhiḥ saha spardhāṃ karoti naro 'pītyuktaṃ bhavati. Yadā akṣaraikamātrasyāpyevaṃ māhātmyaṃ prasiddham, tadā mātṛkāyāṃ saṃsiddhāyām kiṃ vaktavyām iti mātraśabdārthaḥ || AR on NṢA 1.3 ||

What is the purport? One's strength and splendor becomes like that of the sun. Being like Garuda by only looking down there arises [within the *sādhaka*] a power [derived] from a [potentially] lethal potion known as 'being steadily established in fearlessness.' Being like the moon one becomes the source for the regeneration of living beings. Being like Kandarpa [Kāmadeva] one becomes the tempter of all beautiful women. Being like Viṣṇu one becomes the king of every one. Thus it is said that the practitioner rivals the sun, etc. due to the grace of this and that [practice]. To the extent that there is the glorious attainment of the one syllable, that is the perfection of the phone which is the meaning of the word *mātra* to be mentioned.

Nityāṣoḍaśikārṇava 1.4

Yad akṣara-śaśi-jyotsnā-maṇḍitaṃ bhuvanatrayam[19] |
vande sarveśvarīṃ devīṃ mahā-śrī-siddha-mātṛkām || 1.4 ||

"I honor the universal mistress, the goddess Mahā Śrī Siddhamātṛkā, who showers the three worlds with the moon-like light of her syllables."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.4:

> **Yadakṣaraśaśīti**. Yasyāḥ saṃvinmayyāḥ parāhantāyā madhya-sthitānyakṣarāṇyeva vimarśadaśāyāṃ saṃsāratāpaharatvāt śaśirūpāṇi, teṣāṃ jyotsnā sphurattā, tayā **maṇḍitaṃ** tanmayībhūtam.

'Whose syllables are moon-like' [means]: Of she who is transcendental I-ness comprised merely of consciousness, the letters in the middle ground,[20] having a lunar form, [and being located] in the stage of awareness (*vimarśa-daśāyāṃ*) are the cause of the removal of the pain of cyclic existence. The light of these [syllables] expands, [and] by that [expansion the three worlds], being showered, assume the nature of That.

> Grāhakādi-trikaṃ **bhuvanatrayam**. **Sarveśvarīm**. Viśva-poṣakaratvāt. Mahā Śrī Siddhamātṛkām. Deśa-kālākārair aniyantrita-svabhāvatvād **mahatvam**, viśvābhedamayatvāt śrītvam, śivādikīṭāntasyāhaṃrūpatvāt siddhatvam, ṣaṭtriṃśat-tattvollāsahetutvād **mātṛkā**tvam.

'Three-worlds' [indicates] the epistemological triad. Because [she] provides nourishment for the universe [the goddess] is 'Mistress of All.' *Mahāśrīsiddhamātṛkām* [is expounded thus]: she is great (*mahatvam*) because her nature is uncontrolled by space, time, and form; she is prosperity (*śrī*) because she is not different from the universe; she is perfect because of having an I awareness that extends Śiva to cellular life [i.e. embraces the totality]; she is Mother because she is the cause of the emergence of the thirty-six *tattvas*.

> **Vande** kṛtrimadehādyahantā-bhūmi-nyak-kārena akṛtrima-pūrṇāhaṃtā-paramarśātmanā samāviśāviśāmīti yāvat

I pay reverence [to the Goddess] by abandoning those states of constructed I-ness based on [false notion of the] body, etc. and becoming perfectly absorbed in that supreme awareness which is unconstructed, perfect I-consciousness || ṚjV on NṢA 1.4 ||

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.4:

> **Yadakṣaraśaśijyotsne**tyādi. Yasyā **mātṛkāyāḥ**, akṣarāṇyeva śaśirūpāṇi, āhlāda-hetutayā. Ato 'kṣaraśaśijyotsnayā dīptyā maṇḍitam alaṅkṛtaṃ bhuvana-trayaṃ yayeti.

The letters of the *mātṛkā* have the form of the moon, because they provide bliss (*āhlāda*). Thus, by the light—the rays—of the moon-like letters, the three world are decorated, or adorned.

> Tāṃ **siddhamātṛkāṃ** śrīkaṇṭhādi-rudra-jananīm. Namas-karomīty-arthaḥ. Anyac ca mūla-vidyāyāṃ yāni yāni śaśyakṣarāṇi saṃbhavanti, tāni tāni prādhānyenoddhṛtya staumītyarthaḥ.

The meaning is that I bow to Siddhamātṛkā who is mother of the Rudras like Śrīkaṇṭha. And another [meaning is]: I worship by selecting primarily those lunar-syllables[21] placed in the root *mantra* [*pañcadaśī-manta*].

> Atra ca śaśyakṣaraṃ sa-kāraḥ, sa tu dvitīya-tṛtīyabījayor anugataḥ, tasya mahimānaṃ mātṛkākṣara-stutivyājena darśitavānityarthaḥ.

Herein, lunar-syllable means *sa*, and that [*syllable*] is found in the second and third portions (*bīja*) [of the *pañcadaśa-mantra*], the glory of that letter is secretly shown here through this hymn to the syllables of the Mother. This is the meaning.

> Yad vā akṣaraśaśīti śaśyakṣaraṃ candrākṣaram,[22] tasya jyotsnetyādi pūrvavadyojanā

Or, the letter which is moon-like means lunar-syllable or syllable of the moon, and the interpretation || AR on NṢA 1.4 ||

Nityāṣoḍaśikārṇava 1.5

Yadakṣaramahāsūtraprotam etajjagattrayam
brahmāṇḍādikaṭāhāntaṃ tāṃ vande siddhamātṛkām || 1.5 ||

"I bow to that Siddhamātṛkām, she who strings the three worlds—beginning with egg of Brahmā and ending at the cosmic saucepan—using the great string of letters."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.5:

> Yadakṣaramahāsūtreti. Yasyāḥ pūrṇāhantāyāḥ parāśakteḥ kalābhūtāni yānyakṣarāṇi tānyeva viśvasūcakatayā mahāsūtrāṇi, teṣu prakarṣeṇa tādātmyena otaṃ samullasitam, (etat) prāg vyākhyātaṃ jagattrayam.

Which letters are the manifestational powers of the supreme Śakti, she whose I-ness is perfect, those very letters are the great thread which suggests the whole. In them [i.e., the letters] [the three worlds] shine iterwwoven in the condition of extreme identity. The 'three-worlds' were explained previously.

> Kiṃ viśiṣṭaṃ jagattrayam iti? Tadāha- brāhmāṇḍādikaṭāhāntamiti. Anāśritādi-kālāgnirudrāntam. Tāṃ nissāmānya-prasiddha-vaibhavām. Śiṣṭaṃ prāgvat || ṚjV on NṢA 1.5 ||

What qualifies the three-worlds? It is said that they begin with the Brahmā egg and extend to the cosmic saucepan, from Anāśrita to Kalāgnirudra. To her who possesses unparalleled glory and power. The remainder [of the verse] is [to be understood] according to the previous [elucidation].

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.5:

> Yadekṣaretyādi. Yasyā mātṛkāyā akṣarātmaka-mahā-sūtra-protam etaj-jagattrayaṃ bhāti, tāṃ siddhamātṛkāṃ vande. Brahmāṇḍādi-kaṭāhāntaṃ jagattrayam. Mūlādhārādi-brahmarandhrāntam ityarthaḥ.

The three worlds are woven by the great thread of the Mother. To Siddhamātṛkā I bow. The three-worlds [are correlated with] the Brahmā egg at the beginning and the cosmic saucepan at the end. The sense is this: [the three worlds] originate at *mūlādhāra* [-*cakra*] and extends to *brahmarandhra*.[33]

> Idam api sūtraṃ mātṛkākṣara-mahimānaṃ sūcayati. Siddhamātṛkāmiti. Siddhāḥ pañcāśad rudrāḥ śrīkaṇṭhādayaḥ. Tesāṃ jananīmityarthaḥ || AR on NṢA 1.5 ||

This verse also suggests the glory of the letters of the Mother. It is said, '[I bow] to the Siddha-Mother.' The fifty Siddhas are the Rudras beginning with Śrīkaṇṭha. The meaning is, [I bow] to [she who is the] mother of those [50 Siddhas].

Madrasī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.5:

> Yadakṣaretyādi. Siddhamātṛkāmityantena pañcamasūtreṇa vācyasya kalādyadhvatrayasya vācakena varṇādyadhva-trayeṇābhedaṃ darśayati—

The fifth verse, ending with *siddhamātṛkāṃ*, shows the non-difference between the three-fold path of signifiers—*varṇa*, etc.,—and the threefold-path of signifieds—times, etc.

> Brahmāṇḍādi-kaṭāhāntāmiti kālāgnyādiśivāntaṃ mahāsūtra-protametaj-jagat-trayaṃ kalādyadhva-trayaṃ bhātītyarthaḥ. Tāṃ siddha-mātṛkāṃ vande namaskaromīti. Siddhamātrkāṃ siddhi-praptau mātṛkāṃ jananīmiti yāvat. Tadadhvatrayaviśeṣaṇam.

[The compound word] 'beginning with the Brahmā-egg and ending with the cosmic saucepan' means 'beginning with Kalāgni, ending with Śiva.' This [is the domain of] the three worlds, which shine as the threefold path of time, etc., strung on the great garland. I offer salutations to that Siddhamātṛkā. [She is the] mother in that she is the producer with regards to the attainment of *siddhi*. Hence [she is called] Mother of Siddhi. 'That' [also] indicates the threefold path.

> Asminnapi sūtre mūlavidyāyā hakārasya mahimā 'pi sūcito dṛṣṭavyaḥ. Atrākṣara-mahāsūtra-padena viśvasūcako hakāro 'bhipretaḥ.

In this verse the glory of the Ha-phone in the root-*mantra* is shown. Herein, the word 'great garland' means that the Ha-phone is the universal signifier.

> Tathā ca nāmasarge—"lakulī sarvasūḥ" iti hakārasya viśvasūcana-hetutayā sūtratvam uktam. Sa ca ha-kāro bīja-traye 'pyanugata eveti sarvaṃ samañjasam || MAR on NṢA 1.5 ||

As it is said in *Nāma-sarga*—"Lakulī[34] is the producer of all." It is said [that] because it is the source of universal signification of the *ha*-syllable it is the nature of

the garland. And that ha-phomene is placed in the triad of sections [in the root-*mantra*]. Thus is everything [in the verse correctly explicated.

Nityāṣoḍaśikārṇava 1.6

Yadekadaśamādhāra-bījaṃ[5] koṇatrayodbhavam |
brāhmāṇḍādikaṭāhāntaṃ jagadadyāpi dṛśyate || 1.6 ||

"That seed which is the eleventh-foundation, born of the three angles, is to be seen as the present world, beginning with the Brahmā-egg and ending with the cosmic saucepan."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.6:

> Yadeketi. Yadekadāśaṃ yasyāḥ pūṇāhantāyā anuttarādiprasareṣu yadekādaśaṃ tadityarthaḥ. Ādhāram adhikaraṇam. Viśvasya kṣityādeḥ śivāvasānasya. Bījaṃ viśvakāraṇam, sphurattātmā parāśaktiḥ.

'Eleventh' indicates the eleventh [phone] in that sequence of [syllables] beginning with the a-phone which [arises] from she whose I-ness is perfect. 'Ādhāram' means foundation. 'Of the universe' means [the domain of the eleventh phone] is from the earth up to Śiva. 'Seed-syllable' indicates that it is the source of the universe, being the supreme power which is the nature of expansion.

> Yaduktaṃ mṛtyujidbhaṭṭārakeṇa—
> sā yoniḥ sarvadevānāṃ śaktīnāṃ cāpyanekadhā |
> agnīṣomātmikā yonistasyāḥ sarvaṃ pravartate || (NeT 7.40) iti.

As it is said in the *Mṛtyujid-bhaṭṭāraka*, "She is the source of all the gods and infinite powers. Everything emerges from her womb, which is made of both *agni* and *soma*"[6] (NeT 7.40).

> Koṇatrayodbhavaṃ śaktitrayātmanā vā, vāmājyeṣṭhāraudryātmanā vā, anuttarānanddecchāsaṃghaṭṭanena vā trikoṇāntarvibhatkam.

Originated from a triangle[7] being the form of three powers, being the form of Vāmā, Jyeṣṭhā, and Raudrī, as the amalgamation of 'a,' 'ā,' and 'i,' divided within the trinagle.

> Taduktaṃ śrītrikaśāstre—
> anuttarānandacitī icchāśaktau niyojite |
> trikoṇamiti tatprāhurvisargāmodasundaram || (TĀ 3.94-95) iti.

This has been said in Śrī Trika-Śāstra, "When the *anuttara* and *ānanda* forms of

consciousness are joined to *icchā-śakti*, that is called 'the triangle' which is the beauty of bliss in ejaculation" (TĀ 3.94-95).

> Etaduktaṃ bhavati—anāśritādi-kālagni-rudrāntaṣaṭ-triṃśat-tattvātmanā kāryaprasareṇa mahāśaktirūpeṇa bījātmanā cetthamubhayātmanā mahāyogibhir anubhavāparāṅgmukhaiḥ[28] sarvadā dṛśyate iti. Sarvadetyukter adyāpyarthaśca kathitaḥ.

It is said—in the form of the thirty-six elements, beginning with Anāśritā and ending with Kalāgnirudra,[29] by means of the flow of creation and as the form of the great power in seed form and both of these forms are always seen by those great yogis who are not turned away from that experience. 'Always' means present (*adya*), as well as past and future (*api*).

> Uktaṃ ca śrīparātriśikāyām—
> yathā nyagrodhabījasthaḥ śaktirūpo mahārudrumaḥ |
> tathā hṛdayabījasthaṃ jadadetaccarācaram || (24) iti || ṚjV on NṢA 1.6 ||

And it is said in Śrī Parātriśikā, "As a great tree abides in the seed of the pīpal tree in the form of creative potential, so this whole cosmos of sentient and insentient [beings] abides in the seed of the heart" (PT 24).

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.6:

> Yadekādaśāmityādi. Yasyā mātṛkāyā ekādaśam akṣaram ādhāra-bījam. Mūlādhārabījamityarthaḥ. Koṇatrayodbhavam. Trikoṇa-vinyāse kṛte pūrvoktaikādaśam ekāramādhārabījaṃ bhavatītyarthaḥ.

The eleventh letter of the Mother is the foundation-seed.[30] The meaning is that it is the seed of the *mūlādhāra*. Origination from the triad of angle. With regard to the founding of the triangle, the previously mentioned eleventh [syllable], the e-syllable is the foundation seed.

> Brāhmāṇḍādi-kaṭāhāntaṃ kālāgnyādiśivāntaṃ jagad adyāpi idānīntanasthitikāle 'pi tasminneva parāyonimaṇḍale paridṛśyata ityarthaḥ.

'Brāhmāṇḍādi-kaṭāhantaṃ' means that the world beginning with Kālāgni and ending with Śiva is seen now in the present time of sustenance in that very circle of the supreme womb.

> Uktaṃ ca śrīmatottare—
> "etattanmaṇḍalaṃ divyaṃ yatra viśvaṃ pratiṣṭhitam" iti.

And it is said in the Śrī Matottara, "This is the divine circle wherein the universe is sustained."

Apiśabdena sṛṣṭisaṃhārayorūpalakṣaṇam. Ko 'bhiprāyaḥ? Apara-parāpara-para-bhāvena sthita-trikoṇo-palakṣita-parāyogni-maṇḍale brahmāṇḍādika

The term *api* signifies both creation and dissolution. What is the meaning [of this]? In the nature the lower, middle, and supreme stages the world attains creation, sustenance, and dissolution within the circle of the great womb, beginning with the Brahmā-egg and ending with the cosmic saucepan. Also by this verse, that which is inside the first section of the root-mantra, the glory of that e-phone, is specifically explained.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1 6:

Yadekādaśamityādi dṛśyate ityantena ṣaṣṭhena sūtreṇa mātṛkāstutim abhivāñchatā parameśvareṇa mātṛkāsaṃkhyāne ekādaśasthānagatam ekārākṣaraṃ trikoṇāmakamasyāḥ paradevatāyā bāhyābhyantarabhedadvaye 'pyādhāra-bījamāsanam iti pratipādayati || MAR on NṢA 1.6||

By the sixth verse starting with 'that syllable' and ending with 'is seen' desiring to praise the Mother by Śiva, in the counting of the letters which is in the eleventh position, the e-syllable, in the form of a triangle, of the transcendental goddess, in both external and internal stages, is the foundation-seed, this is explained.

Nityāṣoḍaśikārṇava 1.7

Akacādiṭatonnaddhapayaśākṣāravarginim |
jyeṣṭhāṅgabāhupādāgramadhyasvāntarvivāsinīm ||

[I bow the goddess] abiding in the heart, the belly, the tips of the fingers and toes, and the head [as the eight-] groups of letters beginning [respectively] with *a*, *ka*, and *ca*, and continuing through *ṭa*, *ta*, *pa*, *ya*, and *śa*.

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.7:

> Akaceti. Praṇamāmītyauttaratra sambandhaḥ. Jyeṣṭhāṅgam uttamāṅgam. Agraśabdo bāhupādayoḥ sambaddhyate, bāhvagraṃ pādāgraṃ ceti. Madhyaśabdena pārśvadvayapṛṣṭhanābhijaṭharāṇi lakṣyante. Svāntaṃ hṛdayam.

'I salute' is herein understood in connection with the succeeding [verse]. *Jyeṣṭhāṅga* is the upper-limb [i.e., head]. The word 'tip' is applied to both the hands and the feet, in other words: tips of the hand and tips of the feet. The term 'mid-section' indicates the two sides, the back, the navel region, and the abdomen. *Svānta* is the heart.

> Ayamarthaḥ—ahaṃvimarśa-prathama-kalānuttara-prasarāṣṭavarga-sāmānyāṣṭāvayavattattadvargākṣara-rūpa-parāmṛṣṭa-tattadviśeṣāvayavām ittham akṣarātmikāṃ devīṃ mātṛkāṃ praṇamāmīti.

The meaning is this—I honor that goddess Mātṛkā, made of the letters, in the following way: the first modification of I-awareness is *a* from which flows eight [letter-] groups like the common eight limbs [of the body] and the forms of those groups [i.e., the individual syllables] are visualized [as residing] in specific body-regions.

> Sampradāyakrameṇa tadtadvargasya parāmarśakramaḥ. Taduktam abhiyuktaḥ—"akaca" (PrSā 1.1) iti "kānan" (PrSā 7.4) iti ca || ṚjV on NṢA 1.7 ||

The sequence of visualization of those groups is [done] according to [one's own] tradition. This has been stated [elsewhere] by a respected scholar—[in the verse beginning] *akaca* (PrSā 1.1) and [the verse beginning] *kānan* (PrSā 7.4).

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.7:

> Akacādītyādi. Akacaṭatapayaśādyairakṣarair bhedita-mātṛkāṣṭa-vargair viracita-mukha-bāhu-pāda-madhya-hṛdaya-pṛṣṭha-kaṭi-sarvāṅga-sundarīṃ mahātripurasundarīṃ praṇamāmītharthaḥ. Anenākṣarāṇāṃ nyāsasthānaṃ sūcitamiti tātparyarthaḥ || AR on NṢA 1.7 ||

I salute Mahātripurasundarī, the beautiful one whose every limb—face, hands, feet, mid-section, heart, back, and hips—are comprised of the eight distinct groups of letters, beginning [respectively] with the letters *a, ka, ca, ṭa, ta, pa, ya,* and *śa.*

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.7:

> Akacādiṭatonnaddhetyādi keśapādādivāsinīm ityantena saptasūtreṇa varṇakramasya akacaṭatapayaśākṣara-bheditāṣṭa-vargātmaka-vaśinyādyāṣṭa-śaktyadhiṣṭhāna-bhūtena śirobāhu-hṛdyaya-pṛṣṭha-yoni-pādadvayākhyena puryaṣṭakātmanā devyāḥ svaśarīre 'vasthānamiti sūcayati. Athavā 'kṣarāṇāṃ nyāsasthānaṃ sūcayatīti tātparyam. Akṣarārthaḥ spaṣṭaḥ || MAR on NṢA 1.7 ||

By the seventh verse, ending [with the words] '[to the goddess] dwelling in the hair, feet, etc.' it is implied that the seat of the goddess is one's own body, which is the foundation of the eight *śaktis* named Vasinī, etc., is comprised of the eight distinct groups of letters [beginning respectively with] *a, ka, ca, ṭa, ta, pa, ya,* and *śa,* and is the form of the City of Eight, [whose individual gates are] called head, [2] hands, heart, back, generative center, and feet [2]. In other words, the intention [of the verse] is to indicate the [bodily] places for yogic-installation of the letters. The meaning of the letters is [now] clear.

Nityāṣoḍaśikārṇava 1.8

Tāmīkārākṣaroddhārāṃ sārātsārām parāparām |
praṇamāmi mahādevīṃ paramānandarūpiṇīm || 1.8 ||

"More essential than the essence, higher than the highest,[31] I bow to the supreme goddess, whose form is the supreme bliss, whose mantra is made of the Ī-syllable.[32]"

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.8:

> Tāmiti. Īkārākṣaroddhārām icchāśaktikṣubhitarūpāyāḥ sphuṭa-vedyollāseneśanādi-bhūmikāyāḥ prakaṭībhāvo yatra tām.

Herein [I honor] that one who selects the ī-phone which is the form of the agitator of *icchā-śakti* expansion of the clear objects where of the different stages known as *īsana*, etc. they become visible. She is the essence of the essence.

> Sārātsārām. Mahāphalaprasarabhūmiṃ mantra-vidyākṣara-veda-śaiva-vāma-kaula-trikādeḥ sākṣāt kāraṇatayā sāra-rūpām.

She is the ground of the expression of the great attainments. She is directly the cause of the letters of the *mantras* and *vidyās* in the Vedic, Śaiva, Vāma, Kaula, Trika, etc.; thus, she is essential.

> Parā 'parām Kāraṇātmanā parām, kāryātmanā aparām. Tādṛśīṃ svarasoditaparāśaktirūpāṃ śivātmikāṃ parām vācamityarthaḥ.

To that Goddess who, as the cause is transcendental, and as the effect is imminent. To that one, expressed within itself, in the form of the supreme power, to that transcendental speech in the form of speech. This is meaning.

> Taduktaṃ śrīpratyabhijñāyām—
> atrāparatvaṃ bhāvānāmanātmatvena bhāsanāt |
> paratāhantayācchādā parāparadaśā hi sā || (3.1.5) iti.

As it is said in *Śrī Pratyabhijñā*, "When there is the appearance of non-self on the object there is *aparatva*. And when the supreme I-ness is covered there is the condition of *parāpara*" (3.1.5).

Paramānandarūpiṇīm. Indriyajanyavyaṣṭibhūtānandavipruṣāṃ mahā-samudrasthānīyatvāt. Yacchrutiḥ—"etasyaivānandasyānyāni bhūtāni mātrām upajīvanti" (BĀU 4.3.32) iti || ṚjV on NṢA 1.8 ||

Of the drops of the limited bliss produced by the sense organs she occupies the fundamental position like a great ocean. As the Vedas say: "The other worlds survive on a mere portion of this bliss" (BĀU 4.3.32).

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.8:

Tāmityādi. Tāṃ devīṃ praṇamāmītyanvayaḥ. Kathambhūtām ityapekṣāyāṃ tadguṇān viśinaṣṭi—īkārākṣaroddhārām iti. Īkārākṣaroddhārā. Īkārākṣasre uddhāro yasyāḥ sā īkārākṣaroddhārā.

The syntactical order of the words [in the verse] is thus: 'To that goddess I bow.' With regard to the inquiry, "Of what kind?", these [following] characteristics are defined: [she] is the bearer of the *ī*-letter. [In other words], with regard to the syllable of the *ī*-letter, she is the bearer of it, thus [she is called] 'bearer of the *ī*-letter.'

Vyadhikareṇa bahuvrīhiḥ. Tena īkāra uktaḥ. Tena hi kimuktaḥ bhavati? Īkārākṣaravinyāse kṛte tadupari māyāyāṃ racitāyāṃ sa eva īkārākṣara īṃkāro bhavatītyasāvīkārādkṣaroddharā.

With respect to the case relations, *bahuvrīhi-samāsa* [is to be applied]. By this [verse] the *ī*-letter is announced. Through this [announcement] what exactly is proclaimed? When the form of the indestructible i-letter is written, at its top the *anusvara* is drawn and that *ī*-letter becomes the *īṃ*-letter so therefore she is called Bearer of the *ī*-letter.

Sārātsāratarām iti. Yo 'yamuddhṛto mahākāmakalākhyo bījānām api bījātmaka īkāraḥ, sa sārāṇām sārabhūtaḥ sakala-puruṣārtha-sādhakamantramahasāṃ janmabhūmiḥ.

It is called 'more essential than the essence.' That *ī*-letter, supported [by her], being the seed of seeds known as Mahā Kāmakalā,[33] bears the essence of essences, the primal ground of the rays of *mantras* which fulfill all [four] human aims.

Parāparāmiti. Sthitirūpāmityarthaḥ. Athava parāṇāmaparāṇām kulānām akulānāṃ viśrāmabhūmiḥ. Paramānanda-lakṣaṇa-śivasvabhāvām ityarthaḥ. Anyac ca, anena mūlavidyā-bījatrayaśirogatasya māyākṣarasya mahimānam upavarṇitavān ityarthaḥ || AR on NṢA 1.8 ||

The meaning of *parāparā* is that [the goddess] assumes the form of [cosmic] sustenance. Put differently, [she] is the resting ground of the *kulas* and *akulas*,[34] of the *parās* and the *aparās*. In other words, [the goddess] is the essential nature of Śiva, characterized by supreme bliss. Finally, the greatness of that *anusvara* [inscribed] at

the end [of each] of the triad of *bījas* of the root-*manra* is being described by this [verse]. This is the [complete] meaning.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.8:

> Tāmityādi paramāndandarūpiṇīm ityantenāṣṭamasūtreṇa darśana-sarvabhūta-kāmakalāṃ darśayati—

With the eigth verse—beginning with 'to her' and ending with 'being the supreme form of bliss'—[Śiva] reveals the Kāmakalā as the visible cause of all life.

Nityāṣoḍaśikārṇava 1.9

Adyāpi yasyā jānanti na manāgapi devatāḥ |
keyaṃ kasmāt kva keneti sarūpārūpabhāvanām || 1.9 ||

"To this day, even the gods know not a thing about she who meditated on in both embodied and formless aspects—'What [is she]?', 'From where [did she arise]?', 'Where [does she reside]?', 'By what [was she created]' [the gods ask]."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.9:

> Adyāpīti. Yasyāḥ pūrṇāhantāyāḥ sāmvidātmanaḥ sambandhi sattopādānādhikaraṇasahakāryādi, manāg īṣat, dyotanātmakatvād devatāḥ karaṇānyuchyante.

Being *being*, being the material cause, being the foundation[15] and being the instrumental means—these are the *sambandhi* of she whose perfect I-ness is comprised of consciousness. *Manāg* indicates 'a bit.' Due to their capacity to illuminate the sense organs are called 'gods.'

> Anādau sāṃsāre citprakāśatmano mahāsvāminaḥ sarvadā parikaratayā vartamānā apītyadyāpītharthaḥ. Yacchrutiḥ—"sahaiva santaṃ na vijānanti devāḥ" (TaiĀ 3.11.7) iti.

In the beginningless cycle of transmigratory existence, living beings are always the slaves of the great lord, he whose from is luminous consciousness. As the Veda [states]: "Even though existing together with Truth, the gods know It not" (TaiĀ 3.11.7).

> Kathaṃ na vijānantītyamumarthaṃ prakāśayati—keyam asyāḥ kā sattā. Kasmāt kimupādānā. Kva kimadhikaraṇā. Kena sahakārikāreṇa udetīyam.

How it is that [the gods] do not know this meaning is here illuminated. What is the existence of her? 'From what means what is material cause. From where means what is [her] point of origin. By what means by instrumental cause does this [goddess] arise.[16]

> Sarūpābhāvanām. Sarūpabhāvanāmarūpabhāvanāṃ ca indriya-gocarām-anindriya-gocarāmubhayīm api sthitiṃ na jānantītyarthaḥ, yādṛk "uta tvaḥ paśyan" (ṚV 10.71.4) ityādi.

Meditating upon in embodied and formless aspects, those visible to the sense-organs and those imperceptible to the sense-organs, they do not know [her] in either aspect. Of this "Even when seeing [That is not seen, etc.]" (ṚV 10.71.4).

> Atra śloke 'syā bhūyasī vyākhyā samucitā. Granthavistarabhītyā prastuta-padārtha-vyutpatty-anupayogān mahārahasya prakṛtanabhītyā coparamyate. Mahāmāheśvarāṇām antarmukhānāṃ mahāyogainām iyaṃ dvādaśaślokī mahānidhānam ityavaboddhavyam.

The extensive exposition of the content in this verse [given thus far] is sufficient. Due to the non-necessity for [elucidating] the etymologies of the presented word-meanings and being concerned not to overextend the work [at hand], I stop here. For the great yogis who are themselves the great Lord, who are turned inward, this twelve-verse [prayer] is the great treasure. This [fact] should be understood.

> Atra vyākhyāne bahuśrutisaṃvādaḥ pradarśyate kartuḥ saṃmatam (taḥ). Tadvakṣyati ca "sarvadevamayam" (1.49) iti.

In this exposition many references from the Vedas are shown to be in agreement with the views of the author. As it will be said [ahead], "Having the nature of all the Vedas" (1.49).

> Āgamaśca dvividhaḥ—traivarṇikaviṣayaḥ, sarvavarṇaviṣayasceti. Atra kartraikye śrutisāmvādaḥ. Vedāgamarahasyāgamayoḥ kartraikyaṃ śrīrahsyagurubhiḥ prakāśitam—
>
> vedāgamaviruddhāya vedāgamvidhāyine |
> vedāgamasatattvāya guhyāya svāmine namaḥ || (ŚiSt 2.7) iti
> "Śrīmadvājasanīye śrīvīre śrībrahmāyāmale" (TĀ 4.54) iti
> "Aitareyākhyavedānte parameśena vistarāt" (TĀ 3.226) iti ca || ṚjV on NṢA 1.9 ||

There are two type of revealed scriptures: those whose teachings are for the upper three castes and those which are for all castes. Herein [i.e., in the Nityāṣoḍaśikārṇava] there is agreement with the Veda since there is oneness of the author. The oneness of the Vedic scriptures and the secret scriptures is revealed by the secret *guru*: "Who is beyond the Vedas and Āgamas, but who [himself] made the Vedas and Āgamas, he who is very the essence of the Vedas and Āgamas, salutations to that hidden Lord" (ŚiSt 2.7). "In the Śrī Vājasanīye," Śrī Vīra," in Śrī Brahmayālmala" (TĀ 4.54). "The matter is elucidated by the great lord in the Aitareya Upaniṣad" (TĀ 3.226).

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.9:

> Adyāpītyādi. Devatā yasyāḥ svarūpārūpabhāvanāṃ na jānantītyarthaḥ. Adyāpi sthitikāle 'pi darśanayogyadāsāyām api na jānanti. Yadā tu

nāmarūpātmakaprapañcasaṅkocavaśān manovāgatītaturyātītaśambhunā samarasadaśāmādhaukate, tadaināṃ na jānantīti kimu vaktavyam ityarthaḥ

The gods do know not the [methods for] the embodied and formless meditations on her. Even in the present phase of sustenance, when objects are visible, they [the gods] do not know [the Goddess]. Even when, by [her] will [she] contract as this universe of name and form [they] do not know how to describe her, much less so when she approaches the state of equality with Śambhu who is beyond mind, speech and the even the *turyā* stage. This is the meaning.

> Manāgapi svalpamapi. Nāmāpīti mathitārthaḥ. Devatāḥ brahmopendraprabhṛtayaḥ. Keyamiti nāma, kasmāditi kāraṇāt, kva iti deśe, kena hetunā ityuktaprakāracatuṣṭaye 'pyanabhijñā devā ityarthaḥ. Prakṛṣṭajñānsampannair devair api yadeyaṃ durvijñeyā, tatkimutālpajñair naraiḥ.

Manāgapi [means] 'even a little.' '[The gods] know nothing,' is the churned meaning (*mathitārtha*). 'Gods' indicates Brahmā, Viṣṇu, etc. 'Who' asks [her] name. 'By which' asks [her] source. 'Where ' asks [her] place-of-abiding. 'By what' asks [her] cause. These are the four mentioned categories in regards to which the gods are ignorant. When she is unknown even by the gods who possess exceeding knowledge, then what to say about mankind, whose knowing capacity is limited?

> Svarūpābhāvanāmiti svarūpbhāvanā sakalopāstiḥ, arūpabhāvanā śaktiviśeṣānusandhānam. Uktaṃ ca śrīmattare—
>
> piṇḍe kuṇḍalinī śaktiḥ padaṃ haṃsaḥ prakīrtitaḥ |
> rūpaṃ binduḥ samākhyāto rūpātītaṃ tu niṣkalam ||

Svarūpabhāvanā indicates meditation on form, and *arūpabhāvanā* is the mediation on particular *śaktis*. It is said in the Śrī Matottare, "*Piṇḍa* is *kuṇḍalinī-śakti. Pada* is known as *haṃsah.* By *rūpa, bindu* is indicated. *Rūpatīta* is beyond manifestation."

> Anyacca, samanantara-sūtrodita-caturthasvareṇa kāmakalākhyena parikalpitasakalaniṣkalaśarīrām enāṃ na jānanti devā ityarthaḥ || AR on NṢA 1.9 ||

Further, the meaning is that the gods do not she whose form is envisioned in its form and formless [aspects], as indicated by the fourth vowel [the ī-letter], named Kāmakalā, which was expressed in the previous *sūtra.*

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.9:

> Adyāpītyādi bhāvanāmityantena navasūtreṇa kāmakalā-viniyogaṃ darśayati—

By the ninth *sūtra* which starts with 'even today' and ends with 'meditation,' the placing of the *kāmakalā* is revealed.

Nityāṣoḍaśikārṇava 1.10

Vane tām aham akṣayyām akārākṣa-rūpiṇīm |
devīṃ kula-kalollola-prollasantīṃ parāṃ śivām || 1.10 ||

I worship that goddess who is supreme Śiva, whose form is the indestructible *a*-letter, manifesting the tides of the waves of the *kula*s.

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava *1.10:*

> Vande tāmiti. Ahaṃ "nyakkṛtadehāhantārūpaḥ sarvaprāṇI-svasaṃvedana-svabhāvaḥ pūrṇāhaṃ-parāmarśa-vicchedaśūnyo 'ntarabhyupagamakalpo 'nanyamukha-prekṣitatva-lakṣaṇa-svātantrya-viśrāntirūpaḥ pratyavamarṣo 'ham" ityācāryābhinavagupta-pādāḥ.

Master Abhinavagupta defines 'I' thus, "'I' is that awareness wherein body I-ness is overcome, whose essence is the self-awareness of all beings, free from that which severs the perfect awareness of the supreme-I, a form of inner knowledge which resides in that perfect freedom characterized by awareness of none other [than one's own self]."

> Akṣayyām. Pratiprāṇi pratyuccāraṇaṃ varṇeṣūtpannadhvaṃsiṣu samastavācakābhedamaya-svarasoditaparanādātmanā sadā bhāsamānām. Taduktaṃ tantrāoke—
> yo 'sau nādātmakaḥ śabdaḥ sarvaprāṇiṣvavasthitaḥ |
> adha-ūrdvhavibhāgena niṣkriyeṇāvatiṣṭhate || (3.113-114)
> eko nādātmako varṇaḥ sarvavarṇāvibhāgavān |
> so 'nastamitarūpatvād anāhata ihoditaḥ || (6. 217) iti |

'Indestructible' [reveals that] all beings arise and subside within the letters, which are non-different from all the signifiers, and which eternally shines as the spontaneously arisen supreme Sound. As it is stated in *Tantrāloka*, "In the form of nāda the Word resides in all beings, divided into lower and upper parts," sustaining [them] while being [itself] activity-less (3.113-114)." [And again,] "*Nāda* is the one letter, being non-distinct from all the other letters. As its nature never sets so that [letter] is called 'unstruck'" (3.113-114).

> Akārakṣararūpiṇīm. Kroḍīkṛtāṇandādyakṛtrimāhaṃ-parāmarśa-prathama-kalānuttarākulākṣararūpiṇīm. Śrutiśca—"Akāro vai sarvā vāk" (AiĀ 2.3.6) iti. Gītā ca—"akṣarāṇāmakāro 'smi" (BhG 10.33) iti. "Akāro sarvavarṇāgryaḥ prakāśaḥ paramaḥ śivāḥ" (SaṃP) ityabhiyutkavacśca.

'Having the form of the *a*-letter' [indicates] she who keeps on her lap bliss and the rest,[41] that non-artificial I-awareness which is the first kalā, the transcendent letter [*a-kāra*]. As the Veda says, "All speech [arises from] that very *a*-phone" (AiĀ 2.3.6). And in the [Bhagavad-]Gītā, "Among the letters, I am the *a*-phone" (10.33). And according to the statement of [another] textual authority, "The *a-kāra* is the first among all letters; it is pure light, the transcendent Śiva," (SaṃPa[c]).

> Kulakalollolaprollasantīm Kulaṃ ṣaṭtriṃśattattvamayaṃ jagat, kalayati bahiḥ kṣipati pāramityena paricchinatīti kalā māyāśaktiḥ, tayor ullolaḥ prāgvat, tadrūpeṇa mahāśaktipuñjātmanā jagadvapuṣā prollasantīmityarthaḥ. Saṃvideva bhagavatī svāntaḥ jagad bahiḥ prakāśayatīti darśanarahasyam. Yathāhu rahasyaguravaḥ—
>
> cidātmaiva hi devo 'ntaḥ sthitamicchāvaśadbahiḥ |
> yogīva nirupādānamarthajātaṃ prakāśayet || (ĪP 1.5.7) iti |
>
> Parām pūrṇām. Śivaṃ cidbhairavarūpiṇīṃ tām || ṚjV on NṢA 1.10 ||

Kula is the creation composed of the thirty-six ontic elements; *kalā* is that [aspect of] māyā-śakti which manifests, i.e., throws outward [it's inner nature], and which categorizes by measuring. With regards to these two [i.e., kula and kalā], [the exposition of] 'flow' (*ullolaḥ*) is like the previous [verse], [in that she is that [wave] who is being manifested in that form as the collective cluster of the great energy, assuming the form of the universe.

The glorious goddess, being consciousness itself, manifests externally the universe residing within. This is the inner meaning of this philosophical system. As our secret teacher has said, "Like a yogi who manifests external objects without any material means, God, being conscious itself, manifests externally every thing residing within through mere will. " (ĪP 1.5.7). Supreme [means] perfection. 'To her' indicates Śiva, she whose form is that Bhairava who is consciousness.

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.10:

> Vande tāmityādi. Vane prahvībhāvaḥ karomi. Tāṃ prakṛtām. Akṣayyeti. Kṣayarahita-kṣakārākṣararūpiṇim ityarthaḥ. Anyacca, mūlavidyādyabīja-garbhākṣarasya mahimānaṃ varṇayati—devimityādi.

Vande means 'I engage in prostration.' *Tām* [indicates] the one under discussion [i.e., Bhagavatī]. *Akṣaya* indicates that one have the form of the *kṣa*-phone, which is itself absent of subtraction. Further, [the verse] the mentions greatness of that letter [hidden] in the womb of the first section of the *mūla-mantra*.

> Kulaṃ brahmāṇyādimahālakṣmyantaṃ mātṛkāṣṭa-varga-krameṇāṣṭadhā vyavasthitam, tasya kalāḥ kulakalāḥ, tāśca pratekamaṣṭakavyātptyā catuṣṣaṣṭisaṃkhyākāḥ, tāśca mūlamantravācyamūladevatāyāḥ svarūpāḥ.

Kulam starts with Brahmāṇi and ends with Mahālakṣmī. The *kalā* of that which is situated in the order of the eight sections of the letters is the *kulakalā*. Each of those

[mothers] are pervaded by the eight [groups], which are counted as sixty-four, and are the form of the central goddess signified by the *mūla-mantra.*

> Tāsāṃ kalānāmullolastaraṅgātirekaḥ. Sa ca meḍhrādyā-dvādaśānta-navādhāranavalakṣyeṣu samaṣṭi-vyaṣṭyātmakeṣu sunipuṇamatibhiś ciraṃ lakṣyate.

Of those [letters] the ecstasy of the waves is [called] the waves of *kalā.* And that [wave] is indicated/meditated [upon] at length from the phallus to the dvādaśānta in the nine residing places, nine *cakras*, in macro- and microcosmic forms by those whose wisdom is perfect.

> Tatra prollasantī sā bhagavatī svavimarṣamayībhiḥ kalābhiḥ sahajānandaśambhunā samarasībhūtā satī tatsaṃyogajānandapānakṣībā. Tābhiḥ sākamānanditetyarthaḥ. Parāṃ śivām iti. Sāmsārikān sarvān bhāvānupasaṃṛtya saccidānandalakṣaṇe sve mahimni mahīyate. Ataḥ parā śivetyucyate. Parā sarvotkṛṣṭavāt. Śivā ānandalakṣaṇatvāt || AR on NṢA 10 ||

Therein that Bhagavatī is being manifested by those *kalā* which have the nature self-awareness while in condition of unity with Śambhu, that innate bliss, aroused by the drinking of the bliss of the unification of them. The meaning is that [Bhagavatī] is contented by them [i.e., the *kalās*]. Collecting all the world essences, one is illuminated in one's own glory in the form of being-consciousness-bliss. Thus, [Bhagavatī] is called supreme Śiva. She is supreme because she tranascends the whole, Śiva, because she is bliss.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.10:

> Vande tāmityādi parāṃ śivām ityantadaśamasūtreṇa prathmārdhena dīkṣākramṃ darśayati. Akśayyetyatra akārādikṣakārāntā varṇāḥ saṃgṛhyante. Te ca samaṣṭivyaṣṭirūpeṇa kalyāṇaguruṇā śiṣyadehābhidhyātā pāśa-mocakā bhavantītyataḥ kṣakārībhūtāḥ.

By the tenth verse starting with 'I bow to her' and ending with 'supreme Śiva', the first half shows the order of initiation. By the term *a-kṣayya* the letters from 'a' to 'kṣa' are counted. Those [letters] in both micro- and macro-cosmic forms,[43] by means of the compassionate guru meditating on the body of the disciple, become liberators from the bonds[44] and becomes the *kṣa*-syllable.

> Kṣakāro 'pi saṃvarta-rūpatvāt pāśa-cchedaka-turīyarūpatvād dīkṣāsaṅgarūpatvād ekaḥ parigṛhīta iti vlomātmanā mūlādyādvādaśāntam abhidhāya te sarve varṇaḥ saṃhārātmakatayā kṣakārātmatāmupagacchantīti sarvavarṇānāṃ kṣakārātmatā dārśitā.

This single *kṣa*-letter along is mentioned, due to its being the form of submergence,[45] the transcendental form that cuts the existential bonds, being a limb of

initiation, in the reverse way starting from the root [*cakra*] and ending with the *dvādaśānta*, [in this way] mentioning all the letters in the order of dissolution they enter the condition of the *kṣa*-phone,* so the *kṣa*-ness of all the letters is shown.

> Atraiṣakṣarayojanā—ādikṣāntaātmanā gaṇeśagrahanakṣatretyādi-sūtrasūcitā yā mātṛkā tāṃ vyaṣṭisamṣṭyātmanā sthitāṃ kṣakārākṣararūpiṇīṃ vande namsakaromītyarthaḥ. Devīm ityuttarārdhena kula-cakrarūpatvaṃ mūladevyāḥ pratipādayati || MAR on NṢA 1.10 ||

Thus the order of the letters—by the form of *a* to *kṣa*, indicated by the verse starting *gaṇeśa-graha-nakṣatra* to that Mother situated in micro- and macrocosmic forms, being the form of the *kṣa*-letter, to that one I bow. By the latter half [of this verse], starting with 'to the goddess,' the form of the circle of the *kula*s of the root goddess is established.

Nityāṣoḍaśikārṇava 1.11

Vargānukramayogena yasyāṃ mātraṣṭakaṃ sthitam |
vande tām aṣṭavargotthamahāsiddhyaṣṭakeśvarīm || 1.11 ||

"I bow to that one who is the mistress of the eight great perfections, those arisen group of eight [categories of letters[47]] which abide in her by means of the *yoga* of the alphabetical-groups."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.11:

> Vargeti. Yasyām pūrṇāhantāyām. Anuttarādyaṣṭa-vargānukramayogena. Sa ca vargakramaḥ ka ca ṭa pa ya śātmakaḥ. Mātraṣṭakaṃ sarvamantra-sāra-bhūtam sāmānyoktaṃ brāhmādyaṣṭakaṃ sthitam.

'In whom' means 'in her who is the perfect I-ness.' [The text states,] 'By means of the eight alphabetical groups beginning with *a*.' And that sequence of letter-groups is comprised of *ka, ca, ṭa, pa, ya, śa*. The eight mothers are those which are the essence of all the *mantras*, generally termed Brāhmī, etc.

> Adhiṣṭhātṛtayā vargādhiṣṭātryo brāhmyādyāḥ prāṇinaḥ saṃsārayanti.
> Taduktaṃ srītimirodghāṭe—
> karandhra[48] citimadhyasthā[49] brahmapāśāvalambikāḥ[50] |
> pīṭheśvaryo mahāghorā mohayanti muhurmuhuḥ || iti |

Being rulers, Brāhmī and the rest, as the governors of the alphabetical-groups, produce the transmigratory experience of living beings. This is affirmed in the Śrī Timirodghāṭe,[51] "They who abide in the middle of psychic instrument in the *brahmarandhra*, those taking the support of the threads of Brahman[52] the goddesses of the power seats, the Mahāghoras[53] always delude."[54]

> Aṣṭavargeti. aṣṭavargamahādhiṣṭhātṛtvena sthitāṃ mahāvibhūtyaṇimādi-siddhyaṣṭakasvāminīm ityarthaḥ.

[I bow] to them who, being endowed the great sovereignty over the eight groups, reside as the lords of the eight perfections,[55] the supernatural powers beginning with aṇimā.

> Atra—"vidyāśarīra-sattā mantra-rahasyam" (2|3) iti śrīśivasūtroktadṛśā sarvamantrahṛdabhūtaṃ mahārahasyātma viśvābhedamayāhaṃ-vimarśarūpaṃ

vīryaṃ sucitaṃ. Tadatra spaṣṭaṃ na bhavatīti sūtrārthas tadukta-vṛttyā likyate—

Following the Śivasūtra, which states, "The secret of mantra is the essence of the body of the vidyās" so herein it is likewise hinted that power which is the heart of all the mantras, being the essence of the great secrets, non-distinct from the entirety, is the very form of I-awareness. At this point, the meaning of the verse is still not clear, so I present the commentary written by him [Kṣemarāja]:

Vidyā parādvayaprathā śarīraṃ svarūpaṃ yasyā sa vidyāśarīro bhagavān śabdarāśis tasya yā sattā aśeṣa-viśvābhedamaya-pūrṇāhaṃvimarśātmā-sphūrattā, sā mantāṇāṃ rahasyam upaniṣat.

Vidyā is the illumination of non-duality as the supreme. Śarīra means 'own form.' He is vidyāśarīro whose own body is the non-dual awareness of the transcendental; and that is Bhagavān, the sum total of the words. The essence of that is the blossoming consciousness of the perfect I-awareness, being non-distinct from the entire universe. That [expansion of consciousness] is the secret Upaniṣadð of the mantra.

Taduktaṃ Śrī Tantrasaḍbhāve—
Sarve varṇātmakā mantrāste ca śaktyātmakāḥ priye |
śaktistu mātṛkā jñeyā sā ca jñeyā śivātmakāḥ priye || iti |

Śrī Tantrasadbhāva states, "O beloved, all the mantras are comprised of the letters which are in reality śakti. And that śakti should be known as Mātṛkā, which, in turn, should be known as Śiva-natured."ð

Tatraiva cācayamartho 'tirahasyo 'pi vitatatya sphuṭīkṛtaḥ. Tathā ca—

In that very [text] the meaning of this great secret is elaborated upon in length. Thus:

Na jānanti gurum devaṃ śāstroktān samayāstathā |
dambhakauṭylyaniratā laulyāndhāḥ kriyayojjhitāḥ ||

People know neither the lord Guru nor the rules mentioned in the scriptures, for they are dwelling in ego, crookedness, and misconceptions, and are always absorbed in [meaningless] actions.

Asmāttu kāraṇād devi mayā vīryaṃ pragopitam |
tena guptena te guptāḥ śeṣā varṇāstu kevalāḥ ||

Because of this, O Goddess, I have hidden the potency of the mantras. By this secret they are hidden, all that remains is the letters.

Iti pīṭhikābandaṃ kṛtvā,
Yā sā tu mātṛkā devī paratejas-samanvitā |

tayā vyāptamidaṃ viśvaṃ sabrahmabhuvanāntakam ||

Having constructed this seat [we go on to the following verses]: This universe, from Brahmaδ to manifest reality,δ is pervaded by that goddess Mātṛkā, she who is embodied by the transcendent light.

Tatrasthaśca yathā nādo vyāpṛtaśca sūrārcite |
avarṇastho yathā varṇaḥ sthitaḥ sarvagataḥ priye ||
Tathā 'haṃ kathayiṣyāmi nirṇayārthaṃ sphuṭaṃ tava |

O beloved, as nāda, being all-pervasive, is adored by the gods, and as the letter abiding in the a-letter is all pervasive, so I will speak for the purpose of [bringing about] your clear determination.

Ityupakramya,
Yā sā śaktiḥ parā sūkṣmā nirācāreti kīrtitā |
hṛd-binduṃ veṣṭayatvā 'ntaḥ suṣuptabhujagākṛtiḥ ||

Having thus begun, [we now continue]: She is that power which is called supreme, subtle, and motionless.δ Veiling the seed of the heart, she takes the internal form of a soundly sleeping snake.

Tatra suptā mahābhāge na kiñcin manyate ume |
candrārkānalandṣaatrair bhuvanāni caturdaśa ||

O Uma, ye of great glory, that sleeping oneδ thinks nothing at all. The moon, the sun, the fireδ and the fourteen worlds. . .δ

Kṣiptvodare tu sā devī viṣamūḍheva saṅgatā |
prabuddhā sā ninādena pareṇa jñānarūpiṇā ||

. . . throwing [these] into the belly, that goddess, as if stupefied by poison, totally contracts. [Then], she is awakened by that supreme sound having the form of knowledge.

Mathitā codarasthena bindunā varavarṇini |
tāvadvai bhramavegena mathanaṃ śaktivigrahe ||

O Granter of Boons, aroused by the bhrama-vega of the seed abiding in the navel region,δ there is a churning in the body of the śakti.δ

Bhedāttu prathamotpannā bindavste 'tivarcasaḥ |
samutthitā yadā tena kalā sūkṣmā tu kuṇḍalī ||

Due to penetration by means of this [method of bhramavega] there first arises those seeds, highly luminous, by which the subtle power of that coiled one is awakened.

Catuṣkalātmako binduḥ śakterudaragaḥ prabhuḥ |
mathyamanthanayogena ṛjutvaṃ jāyate priye ||

The seed comprised of a tetrad of kalās, being inside the womb of the śakti, is capable of manifesting. By the connection of the object churned and the process of churning, [the coiled one] becomes straight, O beloved.

Jyeṣṭhāśaktiḥ smṛtā sā tu bindudvayasumadhyagā |
bindunā kṣobhamāyātā rekhaivāmṛtakuṇḍalī ||

She who goes in between the two bindusð is called Jyeṣṭhaśakti. That straight line agited by the seed[s] is [called] Amṛtakuṇḍalī.

Rekhiṇī nāma sā jñeyā ubhau bindū yadantagai |
tripathā sā samākhyātā raudrīnāmnā tu gīyate ||

She should be known as Rekhini [she who nature is a straight line] while both seeds enter inside [her]. She is mentioned as three-sided, and she is also sung as Raudri.

Rodhinī sā samudiṣṭā mokṣamārganirodhanāt |
śaśāṅkaśakalākārā ambikā cārdhacandrikā ||

She is called Rodhini since she blocks the path of liberation. When assuming the form of the crescent moon, [she is] Ambikā, the half-mooned one.

Ekaivetthaṃ parā śaktistridhā sā tu prajāyate |
ābhyo yuktaviyuktābhyaḥ santāno navavargakaḥ ||

Even though this supreme śakti is unitary, she becomes threefold. By the joining and disjoining of these [three aspects] the extended family of nine groups [arises].

Navadhā ca smṛtā sā tu navavargopalakṣitā |
pañcamantragatā devi sadya ādiranukramāt ||

She is remembered in nine ways, as hinted by the nine letter-groups. O goddess, she pervades the five mantras, starting from sadya.ð

Tena pañcavidhā proktā jñātavyā suranāyike |
svaradvādaśagā devi dvādaśasthā udāhṛtā ||

Because of this she is mentioned as fivefold, she who should be known as the governess of the gods. O Goddess, she who pervades the twelve vowels is mentioned as abiding in the twelve.

Akārādikṣakārānto sthitā pañcāśatā bhidā |
hṛtshtaikakoṇatā proktā kaṇṭhe proktā dvikoṇatā ||

She abides in the fifty letters, starting from a and ending in kṣa. She who abides in the heart is mentioned as single-sided, and while in the throat that same one is called double-sided.

> trikoṇatā tu jñātavyā jihvāmūle samāśritā |
> jihvāgre vaarṇaniṣpattir bhavatīti na saṃśayaḥ ||
> evaṃ śabdasya niṣpattiḥ śabdavyāptaṃ carācaram|

She is to been known as triangular when she is abiding at the root of the tongue. No doubt, the letters are perfected on the tip of the tongue. Thus, is the Word perfected, and the Word pervades all phenomena.

> Ityādinā granthena parabhairavīyaparāvāgātmikā mātṛkā, ata eva jyeṣṭā-raudryambikākhya-śakti-prasara-saṃbheda-vaicitryeṇa sarva-varṇodayasyoktatvāt varṇa-saṃghaṭṭa-śarīrāṇām mantrāṇāṃ saiva bhagavatī vyakhyātarūpā "vidyāśarīra-sattā mantra-rahasyam" (ŚiVi, Pṛ 50-55) iti || ṚjV on NṢA 1.11 ||

By these verses, it is concluded that mātṛkā is comprised of that transcendental speech whose nature is supreme Bhairava. Furthermore, since the arising of the letters is mentioned with regard to the multiplicity of the differentiation of the expansion of the śakis called Jyeṣṭhā, Raudrī, and Ambikā, [it is concluded] that she who is the topic of discussion is the sourceð of those mantras whose bodies are an amalgamation of the letters. "The essence of the vidyā-śarīra, is the secret of mantras."

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.11:

> Vargānukramayogenatyādi. Vargā ādiśāntā aṣṭau. Anukramyogena yathākrameṇa. Yasyāṃ mātṛkāyāṃ mātraṣṭakaṃ, tadviśanyādyaṣṭakamityarthaḥ. Tāṃ mātṛkāvighrahāṃ mahātripurasundarīṃ namāmītyarthaḥ. Aṣṭavargetthā yā mātṛkāḥ, tadutthā aṇimādyā aṣṭau siddhayaḥ. Tāsām siddhināmīśvarīṃ svāminītyarthaḥ.

The groups are eight, starting from *a* and ending in ś. *Anukrama* means 'according to the order.' In which Mother the eight mothers[w] are abiding, she is the one comprised of the group of eight mothers known as Vaśinī, etc. The sense is that I bow to that Mahātripurasundarī whose body is made of the letters. From those mothers which arise from the eight groups, there arise the eight siddhis beginning with aṇima. The meaning is this: To the mistress of those eight *siddhi*s [I bow].

> Yo vargāṣṭakādhidevatāvaśinyādisametāṃ parameśvarīm ārādhayati, so 'ṇimādisiddhināmīśo bhavatīti yāvat. Anyacca, navayonicakraparivāramadhye vaśinyādyaṣṭakameva devīpuraṣṭakarūpatvāt pradhānamiti sūcayatyetatsūtram. Ko 'bhiprāyaḥ? Vaśinyādisahtamantaścakramevātra pradhānatvena vivakṣitamiti yāvat.

He who does the *sādhana* of the goddess who embodies Vāśinī, etc.,—those goddesses of the eight groups—becomes the lord of the *siddhis*, *aṇima*, etc. Still more, this verse indicates that among the family of the circle of nine *yoṇis*, the primary [*cakra*] is the group of Vaśinī, etc., since it is the *puryaṣṭka*[10] of the goddess. What is the meaning? The inner circle embodying Vaśinī, etc. is desired to be understood as primary [with regard to *upāsana*].

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 1.11:

> Vargānukramayogenetyādi īśvarīm ityantena ekādaśasūtreṇa mūladevīkramarūpe navacakramadhye 'ntaścakrasyaiva prādhānyaṃ darśayati. Yathā—

By the eleventh *sūtra* starting with 'by means of the yoga of the sequence of phone-groups' and ending with 'to the goddess,' is shown the centrality of the inner *cakra* [situated] in the middle of those nine *cakras* whose form is the sequence [of unfolding] of the root goddess.

Nityāṣoḍaśikārṇava 1.12

Kāmapūrṇajakārākhyaśrīpīṭhāntarnivāsinīm |
caturājñākośabhūtāṃ naumi śrītripurāmaham ||

"I bow to the auspicious Tripurā, being the treasure of the four orders,[71] abiding at Śrī Pīṭh,[72] Jakārākhya,[73] Pūrṇa,[74] and Kāma-pīṭha."[75]

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 1.12:

> Ittham—"Pṛthaṅmantraḥ pṛthaṅmantrī na siddhyati kadācana. Jñānamūlamidaṃ sarvam anyathā na prasiddhyati. Ādimāntimahīnās tu mantrāḥ syuḥ śaradabhravat. Gurorlakṣaṇam etāvadādimāntyaṃ ca vedayet."

Thus, "[Practice] will never be perfected when the *mantra* is different from the *mantra*-recitor. The foundation of all this is knowledge. Otherwise [i.e., without this understanding] it [practice] is not perfected. If *mantras* were to lack a beginning and an ending then they would be like the clouds in Fall. The nature of the *guru* is simply that he should make known the beginning and the end."

> Iti Śrīkaṇṭhasaṁhitoktasthityā mahāhantāṃ parāmṛśya tatkāryabhūtāṃ mahāvibhūtimayīṃ sarvavidyā-kandabhūmiṃ mahāyogi-hṛdayeṣu sarvadā spurantīṃ sadānanda-cid-rūpiṇīṃ vāk-kāma-śakti-bījatraya-bhedinīṃ śravaṇamātreṇa samastamaṅgala-pradāṃ sarvaprāṇisammatāṃ vakṣyamāṇa-nityāṣoḍaśaka-prāṇabhūtāṃ tripuretināmadheyāṃ viśeṣavidyāṃ prastotumārabhyate—kāmeti.

Resting on the statement of the Śrī Kaṇṭhasaṃhita: Reflecting on the great I-ness, being the product of she who is comprised of the great perfections, who is the root of all the sciences, always vibrating in the hearts of the great yogis, she whose form is eternal bliss and consciousness, who penetrates the three sections of the *mantras*—*vāk, kāma, śakti*—who grants all the auspiciousness by merely being heard, who is followed by all beings, who is the life of those sixteen Nityās to be discussed ahead, that special *vidyā* known as Tripurā is herein commenced [with the words] *Kāma*, etc.

> Kāma-pūrṇa-jakārākhya-śrīpīṭha-śabdena kāmarūpapīṭhaṃ jālandharapīṭha-oḍyāṇapīṭhaṃ ceti mahāsamaya-mahārahasyabhūtaṃ guruvaktraikyagamyaṃ pīṭhacatuṣṭayaṃ lakṣyate. Tacca pīṭha-catuṣṭayam anilānala-salli-pṛthvī-mayaṃ samastajagadādhārabhūtam. Tatra viyad viśvavyāptam, ata eva na pṛthak pīṭhasañjñitam.

By the compound word *kāma-pūṇa-jakārādhya-Śrīpītha*, Kāmarūpa, Pūrṇagiri, Jālandhara, and Odyāṇa *pīṭhas* are indicated. It is indicated that these four power-seats, being the great secret of the great *samaya*, are known only through the mouth of the guru;[6] and also, that these seats are comprised of earth, water, fire, and sky, which are the foundation of all existence. Ether pervades the whole universe; thus, it is not mentioned separately as a power-seat.

> Pīthāni mahāsaṃvidupalabdhisthānāni. Teṣām antarnivāsinīṃ tattatpīṭha-nāyikāṃ mahāsaṃvidaṃ tripurānamadheyāṃ tām. Caturājñākośabhūtām. Catuṣpīṭhādhiṣṭhātṛ-mahāsaṃvid-avalambanena pravṛttacatussrotorūpā mahāpadavī caturājñā, tasyāḥ kośabhūtā mahādhiṣṭhātrī śevadhaistām. Śriyā mokṣalakṣamyā yutāṃ Tripurām.

The power-seats are the places of the attainment of the great awareness. [I bow] to their internal dweller, that great awareness called Tripurā, she who is the ruler of the power-seats. [I bow] to her who is the treasure of the Four Orders. By resting on that great awareness who is the ruler[7] of the four seats, she who has emerged in four streams, who is the great seat having four orders, she who has been the great ruler of the treasure. By [the word] *śrī* Tripurā is associated with the glory of liberation.

> Tripurānirvacane 'bhiyuktoktiḥ—
> Trimūrtisargācca purābhavatvāt trayīmayatvācca puraiva devyāḥ|
> laye trilokyā api pūrakatvāt prāyo 'mbikāyās tripureti nāma || iti (PrSā 9.2).

With regard to the explanation of Tripurā, the authorities [say the following]: Since the goddess Ambikā precedes all existence, since she emanates the three *mūrtis*, and since comprised of the triad [of Vedas]. Since she fills [herself] with the three worlds during dissolution, she is commonly named Tripura (PraSā 9.2).

> Śivaśaktyātmasañjñeyaṃ tattvatripūraṇāt |
> trilokajananī vātha tena sā tripurā smṛtā || iti ca |

She is remembered as Tripurā because she nourishes the three elements known as Śiva, Śakti, and *ātma*, and since she is the mother of the three worlds.

> Ahamiti dvādaśaślokī-vimarśana-prayojanam akṛtatrimāhantā-rūpatvaṃ dyotayati. Idameva pārameśvaraṃ svarūpamitīśvara-pratyabhijñāyām upapāditam—
> Citi pratyavamarśātmā parā vāk svarasoditā |
> svāntantryam etad mukhyaṃ tadaiśvaryaṃ paramātmanaḥ ||

Ahaṃ hints that the purpose of meditating on these twelve verses is to illumine that form which is unconstructed I-ness. This indeed is the very nature of the supreme, as is established in the *Īśvarapratyabhijñā*: "Consciousness has the nature of self-awareness, being the self-arisen supreme speech. It is that freedom which is the central power of the supreme self."

> Sā sphurattā mahāsattā deśakālāviśeṣiṇī |

saiṣā sāratayā proktā hṛdayaṃ parameṣṭhinaḥ || iti (ĪPr I.5.13-14).

Being without the markings of space and time, she is that cosmic-pulsation which is the totality.[78] She is spoken of as the essence of the heart of the supreme source.

Śrī Ṣaḍadhvasāraśāstre 'pi—
Anuttara-vimarśātma-śivaśaktyadvayātmani |
parāmarśo nirbharatvād ahamityucyate sadā || (TĀ 3.203-204)

In the *Śrī Ṣaḍadhvaśāstra* [it is said], "Since it is completely full, the awareness on the non-duality of Śiva and Śakti as *anuttara* [*a-kāra*] and *vimarśa* [*ha-kāra*], is eternally called 'I' (TĀ 3.203-204).

Hṛdyakāro dvādaśānte ha-kāras tad idaṃ viduḥ |
ahamātmakam advaitaṃ yat prakāśātmaviśramam || iti || ṚjV on NṢA 1.12 ||

That which is known as the a-phone when in the heart and is the *ha*-phone when in the *dvādaśānta*,[79] has the nature of 'I', is non-dual, and resides in the luminous self.[80]

Artharatnāvalī on Nityāṣoḍaśikārṇava 1.12:

A. The *Sakīla-sampradāya* Interpretation:

Kāmapūrṇetyādinā kevalaṃ samastaviśvātmaka-varṇavigrahetyetāvan na, kintu catus-samaya-nidhānabhūta-catuṣpīṭhāntaravāsinīm iti yāvat. Caturājñākośa-bhūtām ityasyāyam abhiprāyaḥ—pūrva-paścima-dakṣiṇottarākhyāś caturājñāśabda-sūcitāś catvāraḥ samayāḥ, teṣāṃ kośabhūtāṃ sārabhūtāṃ.

Beginning with *kāmapūṇa*, etc. [this verse] indicates not only that [the Goddess] has a body made of the letters which comprise all phenomena, but also that she abides in those four power-seats which are the source of the four *samayas*. The meaning of 'being the treasure of the four orders' [is as follows]: the four *samayā*[81] are indicated by the Four Orders which are known as East, West, South, and North. [I bow] to her who is the essence of the treasures [of these Orders].

Catussamayopalakṣitaṣaḍanvaya-mahārṇava-nirmathanavelāyāṃ sakalasāratayā dṛṣṭām ityarthaḥ || AR *Sakīla* Interpretation on NṢA 1.12 ||

The meaning is that at the time of the churning of the great ocean which is marked by the six limbs[82] of the four *samaya*, [Tripurasundarī] is seen to be the essence of the whole.

B. *Niṣkīla-sampradāyā* Interpretation of Nityāṣoḍaśikarṇava 1.12:

> Evaṃ sakīlasampradāyānusāreṇa vyākhyātāni sūtrāṇi. Niṣkīlasampradāyānusāreṇānyathā tānīdānīṃ vyākhyāhante.

Thus the *sūtras* have been explained following the *sakīla* lineage.[13] By following the *niṣkīla* lineage they are now interpreted in a different way.

> Prārīpsitasyāsya śāstrasyāvighnena parisamāptyartham viśiṣṭeṣṭlābhāya ca paramakāruṇiko bhagavān lokānugrahaṃ cikīrṣur bahurūpāṣṭakaṃ śāstraṃ saṃkṣipya catuśśatasaṃkhyā-parimitair granthais tatsāram uddhartukāmas tacchāstrapratipādya[14]prameya-prayojana-sarvasvaṃ śātrādau śrotṛpravṛttyarthatayā katipayaiḥ sūtraiḥ saṃkṣipya darśayati.

For the purpose of completing without obstruction the text desired to be commenced and for the purpose of acquiring specific desires, the supremely compassion Lord, desiring to bless humanity, having collected the eight *bahurupa-śāstra*[15] into four hundred *granthas*, and being desirous to herein present the essence of them, seeking to focus the attention of the listener, he teaches by collecting in a few verse the entirety of meaning of the topics to be presented in that *śāstra*.

> Tatrādyasūtreṇa varṇacakra-mantradhāma-saṃvit-svarūpaṃ prameya-pañcakaṃ darśayati. Tadyathā—gaṇeśa-graha-nakṣatretyādi. Samāsaḥ pūrvavat. Varṇakramadarśanapakṣe gaṇeśagrahanakṣatrayoginīrāśirūpiṇīṃ mātṛkāṃ devīṃ naumiiti sambandhaḥ.

The first *sūtra* presents the five topics which are *varṇa*, *cakra*, *mantra*, *dhāma*, and *saṃvit*. This is presented as follows—the *samāsa* for *gaṇeśa-ghraha-nakṣatra* is [to be explicated] as previous. In regards to the philosophy of the letter-order, [the meaning is] I prostrate to the Goddess Mātṛkā who has the form of *ganeśa*, *graha*, *nakṣatra*, *yoginī*, and *rāśi*.

> Gaṇeśaśabdena akārādi-kṣakārāntānyakṣarāṇyucyante. Teṣāmakṣarāṇām īśvarīṃ śivaśakti-svarūpāvakāraha-kārāvīśaśabdenocyete. Tāvapi rudra-saṃkhyāṃ dvādaśasaṃkhyāṃ vā nātivartete. Rudrasaṃkhyāpakṣe akārasya śivarūpasya vāmāj-yeṣṭhā-raudryambikākhya-kalācatuṣṭayaṃ tat samaṣṭirūpam akāra iti pañcakam, śaktirūpasyāntasya hakārasya icchājñānakriyāśāntākhyakalācatuṣṭayaṃ tatsamaṣṭirūpeṇa hakāreṇa saha pañcakam abhimatam.

By he word *ganeśa* the letters beginning with *a* and ending with *kṣa* are mentioned. She [i.e., Tripurasaundarī] is the goddess of the letters. By the term *īśa*, *a* and *ha*, dentoing Śiva and Śakti, are mentioned. Even these two do not surpass the number of Rudras[16] or the number twelve. With regard to the doctrine of the number of Rudras it is said that the four *kalās*—called Vāma, Jyeṣṭhā, Raudrī, and Ambika—plus the *a*-phone, which is the collection of these and the form of Śiva, equals five. With regard to the next [letter], the ha-phone whose form is Śakti: the

kalās named *icchā*, *jñāna*, *kriyā*, and *śānta*, plus the *ha*-phone itself, being the collective form of these [four *kalās*] is regarded as five.

Evam dvābhyāṃ śivaśaktivarṇābhyām ādhyantābhyām daśakaṃ jātam. Tayoḥ parasparaṃ bījāṅkuranyāyena samarasabhāvād ekam ityekādaśātmā gaṇeśa. Athavā ādyantavarṇau pratyekaṃ vyaṣṭyātamanā ca bhūtarūpau, pratyekaṃ (ca) śivaśaktirūpāviti dvādaśatmā gaṇeṣaḥ.

Thus, from these two letters which are Śiva and Śakti, being the beginning and the end, the ten letters are born. These two are mutually related like the seed and its sprout, being one from the same essence. Thus [arises] the Gaṇeśa whose number is eleven.[17] Further, in their respective microcosmic forms, the first and the last letter are the nature of the elements;[18] and they are also each the form of Śiva and Śakti, thus comprising the Gaṇeśa whose number is twelve.

Taduktaṃ Saṃketapaddhatyām—
Akāraḥ sarvavarṇāgryaḥ prakāśaḥ pramaḥ śivaḥ |
hakāro 'ntyaḥ kalārūpo vimārśākhyaḥ prakīrtitaḥ ||

As mentioned in the *Saṃketa-Paddhati*: "The *a*-phone, being the first of all the letters, is light, the Supreme Śiva. The *ha*-phone is the last letter, being the form of *kalā*, mentioned by the term *vimarśa*.

Tayor ādyantavarṇayorakārahakārayoḥ śivaśaktitarūpayoḥ
'kalāvayavitvaṃ ca tatraivoktam—

Those two letters, *a* and *ha*, being the beginning and ending of the alphabet, having the form of Śiva and Śakti, are the totality comprised of the *kalās*, as has been stated therein [in the *Saṃkhetya-Paddhati*].

Ādāvasya śiro raudrī vaktraṃ vāmā prakīrtitatā |
ambikā bāhurityuktā jyeṣṭhā caiva nakhāragā ||

Of that beginning [letter], the head is Raudrī, Vāmā is called the face, Ambikā the hands, and Jyeṣṭhā is connected with the tips of the fingers.

Icchā śiroḥprdeśasthā kriyā ca tadadhogatā |
jñāna pādagatā hyasya śāntā hṛmmadhyagā bhavet || iti |

Icchā is in the head region, *kriyā* is beneath that, *jñāna* is linked with the feet, and the *śānta* linked with the centered heart.

Evaṃ gaṇeśa-śabdena catuṣpadāktimkāyā varṇāmbikāyāḥ paśyantīrūpam avyaktadhvanirūpaṃ parāmṛtamayam ekādaśātmakam abhidhīyate.

By the term Gaṇeśa, it is explained that the imperceptible sound, being elevenfold, being supreme nectar, is the *paśyantī* form of the Mother of the letters, she who is comprised of four parts.

Taduktaṃ Saṅketapaddhatyām—
Paśyantyādikramo yo 'sau sūcitaḥ śrīśivena tu |
so 'ntardhvanimahānādaḥ saṅketair ādyasūtrake || iti |

As it is said in the *Saṃketa-Paddhati*: The sequence beginning with *paśyanti* is indicated by Śiva in many ways in the first *sūtra*, as being the great *nāda*, the inner resonance.

Graha iti navasaṅkhyā gṛhyate. Tadyathā — śūnya-sparśa-nāda-dhvani-bindu-śaktibījākṣara-kramātmanā vikṛtanādāṣṭakaṃ tatsamaṣṭirūpaṃ navamam ityevaṃ grahasaṃkhyārūpaṃ madhyamāvāgrūpaṃ parāmṛtramayaṃ vyaktāvyaktarūpam abhipretam.

By *graha* we understand nine. It is thus—by its sequence as *śūnya*, *sparśa*, *nāda*, *dhvani*, *bindu*, *śakti*, *bīja*, and *akṣara* there arises eight forms of created sounds and the collective form of them makes nine. The number of the *graha*s, being the form of the *madhyamā* speech, made of supreme nectar, having the form of the manifest and unmanifested is desired to be mentioned.

Taduktaṃ saṅketapaddhatyām—
Śūnyaḥ sparśastathā nādo dhvanir bindustathaiva ca |
śaktibījākṣaraṃ caivetyaṣṭadhā 'nāhataḥ smṛtaḥ || iti |

As is mentioned in *Saṃketa-Paddhati*, "The unstruck sound is remembered as eightfold: *śūnya*, *sparśa*, *nāda*, *dhvani*, *bindu*, *śakti*, *bīja*, and *akṣara*."

Tathā Haṃsanirṇaye 'pi—
Ghoṣaḥ kaṃsyaṃ tathā ghaṇṭā vīṇā veṇuśca vāṃśakam |
dundubhiḥ śaṅkhaghoṣaśca navamaṃ nirviśeṣakam || iti |

Likewise, in the *Haṃsaḥ-Nirṇaya*, [it is said] "Human yells, the sounds of bronze, bells, *vīna*, treble flute, bānsuri flute, trumpet, conch shell and the ninth is unspecified."

Evaṃ gaṇeśa-graha-saṃkhyayā viśatyakṣaraṃ labdham. Nakṣatra-yoginīrāśirūpiṇīmiti nakṣatrapadena saptaviṣśatisaṃkhyā gṛhyate, yoginī-padenāṣṭasaṃkhyā, rāśipadena dvādaśasaṃkhyā. Evaṃ krameṇa saptacatvāri-śatsaṃkhyākānyakārād asakārāntānyakṣarāṇy vaikarīvāgrūpāṇy kaṇṭhādisthānāhati-vyaktāni.

Thus, by the number of the Gaṇeśas and *grahas* we have twenty letters. By the term *nakṣatra* twenty-seven letters are understood. By the term *yoginī* we understand eight and by the term *rāśi* we take twelve. By this order we have the forty-seven letters starting from *a* and ending with *sa*, those which are the form of the *vaikharī* speech and expressed through articulation in different regions like the throat, etc.

Atra kṣa-kāraḥ kakāraṣakārasaṃyogajatvānn pṛthag gaṇyate. Ḷkārasyāpi lakārāntaḥ pātitvānn pṛthag gaṇanam. Ata evam uktaprakāreṇa vyavasthitānāmakṣarāṇām saptaṣaṣṭyātmakatvaṃ gaṇyate.

Herein, the phone kṣa is not counted separately as it is made of the union of *ka* and *ṣa*. Even the letter *ḷ* is not counted separately from the *la*-phone. Thus, by the mentioned way sixty-seven-ness of the established letters is counted.

Taduktaṃ Saṅketapaddhatyām—
Catvāriśasaptasaṃkhyāsamhitaḥ parikīrtitaḥ |
kṣakāraḥ kathito yo 'sau saṃyogo dvividhaḥ smṛtaḥ ||

As said in the *Saṃketa-Paddhati,* "The letters are mentioned as being forty plus seven. The *kṣa-kāra* is said to be a twofold conjunction."

Saptaṣaṣṭyākhyam evaṃ hi mātṛkāpīṭham uttamam |
anāhatahatottīrṇais tribhir bhedaiḥ samantataḥ || iti |

Thus, the supreme seat of the mothers is mentioned as made of sixty-seven, collectively with the three differences which are unstruck, struck, and transcendent to both.

Evam parikaplitavarṇakramamayīṃ mūladevīti namāmīti yāvat. Atra paśyantīmadhyamāvaikarīsvarūpaṇam api tatraiva kṛtam. Yathā—
Śikhaṇḍyaṇḍarasanyāyaḥ śibhikākhyo dvitīyakaḥ |
ayaḥśalākāsaṃjño 'nyastrividho nyāyavaibhavaḥ ||
Trividhaṃ nyāyasutsṛjya varṇānām udayakramam |
ye vadanti na te yogyā vāmakeśvaradarśane || iti |

Thus, I prostrate to the goddess having the form of the designed order of the letters. Here, the forms of *paśyantī, madhyamā,* and *vaikarī* are also mentioned.

Thus [it is said]:

"The treasure of the *nyāyas* are three-fold. [The first] is the law of the essence of the peacock egg.* The second is that of the *śibhikā.* [The third] is the law of the fire stick."*

"They who give up the threefold law pertaining to the arising of the letters are not allowed into the Vāmakeśvara philosophy."

Cakradarśanapakṣe gaṇeśagrahanakṣatrayoginīrāśirūpiṇīṃ pīṭharūpiṇīṃ devīṃ naumīmiti saṃbandhaḥ. Pīṭharūpiṇīm iti pūjācakrarūpiṇīm ityarthaḥ. Atrāpi gaṇeśādipadena kevalaṃ saṃkhyaiva gṛhyate.

Regarding the doctrine of the *cakra* philosophy: I bow to the Goddess having the form of the power seats, connected with the *gaṇeśas*, *grahas*, *nakṣatras*, *yoginīs*, and *rāśis*. The meaning of 'beings the form of the power seats' is that she has the form of the worshipped *cakra.*

Gaṇeśā rudrā ekādaśasaṃkhyāpāttāḥ. Grahapadena navasaṃkhyā, nakṣatrapadena saptavisṃsatisaṃkhyā, yoginīpadenāṣṭau, rāśipadena dvādaśa. Etatsarvaṃ samuccitya saptaṣaṣṭyātmakāni padāni devyāścakre pūjacakre nivasanti. Na nyūnāni nādhikāni kāryāṇīti bodhayitum. Evaṃvidhapūjācakramayīṃ namāmīti tātaparyārthaḥ.

By the words *gaṇeśa*, etc. only the associated numbers are to be understood. The Gaṇeśas are the Rudras which are collectively known as eleven. By the term *grahas* we understand nine; by the term *nakṣatra* we take twenty-seven; by the term *yoginī* we count eight; and by the term *rāśi*, twelve. Thus collecting this whole, [we worship] the sixty-seven-fold terms which reside in the *pūjācakra*, which is the circle of the goddesses. [This method of counting] is done to teach [the *sādhaka*] not to add or subtract from these letters. The essential meaning is that I bow to her who is made of the this particular *pūjācakra*.

Mantrapradarśanapekṣe 'pi gaṇeśagrahanakṣatrayoginīrāsirūpinīṃ mantramayīṃ devīṃ naumīti saṃbandhaḥ. Gaṇeśeti haṃsākṣaram. Gṛṇātīti grahaḥ. Graho manaso 'kṣaram. Nakṣatretyatra na-kāraṣa-kāratra-kārā uccāraṇārthāḥ. Ata eva kevalaṃ tuṇḍākṣaraṃ gṛhyate.

In the aspect of the *mantras*, the relation is that I bow to the Goddess comprised of the *mantras* and who is the association of Gaṇeśa, *graha*, *nakṣatra*, Yoginī, and *rāśi*. By the term *gaṇeśa* we take the letter indicated by *haṃsaḥ*. That which keeps is *graha*. By *graha* we take the letter which indicates the mind. In the term *nakṣatra* the letters *na*, *ṣa*, and *tra* are only for the purpose of pronunciation.[11] Thus, only the *tuṇḍa*-letter is to be taken.

Yoginīti piṇḍaḥ. Rāśiriti hakāraḥ. Rūpītyatra ūkāra uccāraṇārthaḥ. Kevalaṃ rephā gṛhyate. Ṇīmityatra ṇakāra uccāraṇārthah. Keval īkārao gṛhyate. Etatsarvamekīkṛrtya ādyaṃ bījaṃ bhavati mūlamantrasya. Gaṇeśagrahau pūrvavat. Atra nakṣatreti nakāraṣakārāvuccāraṇārthau kakāraḥ paraṃ gṛhyate. Tretyatra lopanyāyena trātā parameśvaro hakāraḥ. Yoginīrāśirūpiṇīmiti pūrvavat.

Yoginī is *piṇḍa*.[12] By *rāśi* is meant *ha*. In *rūpi* the *ū*-phone is only for pronunciation. The *ra*-letter alone is taken. In *ṇīm* the purpose of the *ṇa*-phone is only for pronunciation. The *ī*-letter alone is taken. Collecting this whole we get the first section of the root *mantra*. Ganeśa and *graha* are [interpreted] as previously.[13] In *nakṣatra*, *na* and *ṣa* are only for pronunciation. Only the *ha*-phone is grasped. In *tra*, following the law of absence, we understand the *ha*-phone which is the supreme lord, the protector.[14] *Yoginīrāśirūṇīm* is [interpreted] as previously.

Iti madhyamabījoddhārārakramaḥ. Gaṇeśagraho manaso 'kṣaram. Anyatasarvamādyabījavad dṛṣṭavyam. Iti tṛtīyabījoddhāraprakāraḥ. Atra śloke īkāracatuṣṭayamasti. Tatrādyatritayaṃ gaṇeśādipadenaiva trirāvṛttyā mantraparipūrtir bhavatīti dyotayitum. Caturtho 'pīkāras turīyabījoddhāraṃ darśayitum. Taduddhāro 'pi gaṇeśādipadenaiva gurumukhāj jñātavyaḥ. Evam uddhṛtamantrākṣaramayī mūladevatetyarthaḥ.

This is the order of the explication of the second section [of the root *mantra*]. Here *ganeśagraha* is the mind-letter.[95] The rest of the whole should be seen as like the first section.[96] This is the way of explicating the third *bīja*. In this verse there are four *ī*-phones.[97] Among these, the first three reveal that by repeating the word 'gaṇeśa etc,' the *mantra* is perfected. The fourth, the *ī*-phone, shows the explication of the fourth *bīja* [*śrīṃ*]. This explication should be known by the words of the *guru* through the lines *gaṇeśādi*.[98] Thus, the meaning is that the primal Goddess is made of the mantric letters which have been thus deciphered.

> Dhāmasaṃvitkramāvapyanena sūtreṇa sūcityau draṣṭavyau. Tatra dhāmakramapakṣe gaṇeśagrahanakṣatrayoginīrāśirūpinīṃ devīṃ naumīti saṃbandhaḥ. Devītit padena dyotanātmakatvāttejastritayamupalakṣitam. Tat kiṃ rūpam iti vivakṣāyāṃ gaṇeṣagrahanakṣatrayoginīrāṣīnāṃ gaṇānāṃ rāśirūpaṃ samudāyarūpaṃ jyotistritayamiti somasūryāgnirūpāṇi śivaśaktisāmarasyātmakāni drāvyadrāvyakabhedena kulākulāsanagatāni gurumukhād jñātvopāsanīyānītyabhiprāyaḥ.

As hinted by this verse, the order of *dhāma* and *saṃvit* should be seen. In regards to teachings of the *dhāma*-sequence the *saṃbandha* is that I bow to the Goddess made of *gaṇeśa*, *graha*, *nakṣatra*, *yoginī*, and *rāśi*. By the word *devī*, since its nature is to illumine, the three lights are indicated. When desiring to explain the forms of them [i.e., the lights], the three sorts of lights are the collective form of the mass of the groups made of *gaṇeśanakṣatrayoginīrāśi*, being the nature of Śiva, Śakti, and their merging, which in turn are Soma,[99] Sūrya,[100] and Agni[101] by the diffentiation of *dravya* and *drāvaka*[102] they which are within the seats of the *kulas* and *akulas*,[103] being known through the mouth of the *guru*, and which should be practiced. This is the purport.

> Saṃvitkramapakṣe devīṃ naumītyeva saṃbandhaḥ. Sūtrasthamanyatpadakadambakamuccāraṇārtham. Devīti dyotanātmikā prakāśarūpiṇīti yāvat. Ko 'rtaḥ? Kevalasuṣumnākāśakuśeśaye sarvāvaraṇavidhure ādimadhyāntarahitā sakalakalpanātītā ciddaṇḍarūpiṇī dhyeyei yāvat. Varṇātmikāyāsturīyaṃ parāvāgrūpaṃ dhāma saṃvitkramāntargataṃ jñeyamiti sarvaṃ samañjasam || 1 ||

With regard to the view on the sequence of consciousness the relationship is 'I bow to this very goddess.' The other groups of words in the verse are only for the purpose of pronunciation. The meaning of *devī* is 'glistening one whose form is *prakāśa*.' What does this mean? That the one is without beginning, middle or end, beyond all ideational realities, having the form of *ciddaṇḍa*[104] should be meditated upon only in the sky lotus of the *suṣumnā* therein abandoned by all the veils. The supreme *dhāma* (place) in the form of supreme speech made of the letters, is the transcendental. It should be known from within the sequence of consciousness. The total [meaning of the verse] is [now] collected.

> Varṇakramadarśanapakṣe tvaparthāpi yojanīyam. Yathā—svarā dvāviṃśatiḥ, pañcaviṃśatiḥ sparśākhyā, daśadhā vyāpakāḥ, jihvāmūlīyopadhmānīyo dvau,

anusvāravisargau ca. Ityamebhiḥ kalānādābhyāṃ ca saptaṣaṣṭivarṇāḥ proktāḥ. Anenāpi nayena saptaṣaṣṭivarṇarūpā mātṛkā.

With regard to the view of this philosophy the sequence of the letters should be connected also in another way. The way is this: Twenty-two are the *svāras*. The letters called *sparśa* are twenty-five. Ten are called *vyāpakāḥ*.[105] *Jihvāmūlia* and *upadhmānīya* are two. *Anusvāra* and *visarga* [are also two]. Thus, by these together with *kalā* and *nāda* sixty-seven letters are mentioned.[106] According to this doctrine *mātṛkā* is made of sixty-seven letters.

Praṇamāmīti dvitīyasūtramārabhya mahāsiddhyaṣṭakeśvaarīmityantaṃ sūtrakadambakaṃ yathāpūrvameva vyākhyātaṃ draṣṭavyam. Sakalaniṣkalasampradāyayorekarūpatayā, vyākhyeyam, nārthāntaraparatā sūtrāṇāmiti. Punarapi siṁhāvalokananyāyena keṣucit padaviśeṣeṣu vivakṣitārthadyotakatvaṃ darśayati.

The group of verses starting from the second verse beginning with 'I bow' and up to the verse ending with 'the mistress of the eight great powers' [verse eleven] should all be translated as previously. Both the *sakala* and *niṣkala* traditions should be interpreted in a similar way, for there is no difference of meaning among the verses. Moreover, by the law of the lion's view some special terms produces the illumination of certain meanings desired to be mentioned.

Praṇamāmi mahādevīm ityetena siddhaṃ varṇakramam anūdya tad-upāsakasya mṛtyūttaraṇākhyam phalaṃ darṣayati. Akṣarayojanā pūrvavat || 2 ||

Following the order of the letter established with the words 'I bow to the great goddess,' shows the result for the practitioners of that as the transcendence of death. The alphabetical order is as previous.

Yadakṣaraikamātre 'pītyanena varṇakramamāhātmyaṃ sūcayati || 3 ||

By the words 'who is only the letters' the glory of the alphabetical order is indicated.

Yadakṣaraśaśijyotsnetyetena tadabhipretaṃ raśādhāra-tribīja[107]sambandhavaśād guṇātmakaṃ bhuvanatrayaṃ[108] tadakṣara-śaśibhir gurumukhāj jñātvā maṇḍitam alaṅkṛtaṃ yathā bhavati, tathā kurāditi arthaḥ || 4 ||

By the verse 'by the rays of which letter', the object desired to be expressed, due to the condition of connection between the six bases[109] and the three seeds, the three *bhuvanas*, being the form of the *guṇas*,[110] by the moon-like letters being known from the mouth of the *guru*, as it becomes decorated, so it should be performed. This is the meaning.

Yadakṣaramahāsūtretyatrāpyetat sūcitam. Tribījakuṇḍalinīsūtre saguṇavarṇakadambakaṃ bhātīyetatpradarśitamanenetyabhiprāyaḥ || 5 ||

Even in the verse 'the great sūtra of which syllable' is hinted. The meaning is that with regards to the three-seeded coiled thread,[111] the group of letters containing the *guṇas* appear. This is illumined by this [verse]. This is the meaning.

Yadekādaśamādhāramityatra varṇākramasya ekādaśamakṣaraṃ trikoṇātmakaṃ mūladevyā ādhārabījam ānasanabījam. Ko 'rthaḥ? Seyaṃ devatā bāhyābhyantaraprakāre 'pi trikoṇapīṭhopaviṣṭetyetat. Athavā varṇamaṇḍalamantradhāmasaṃvitkramāṇām ādhāraṃ trikoṇam ityanena darśitam ityabhiprāyaḥ || 6 ||

Here in the verse 'which is the base of the eleven,' in the sequence of the letters, the eleventh letter, shaped like a triangle, is the seed mantra of the seat of the root goddess. What is the meaning. This very goddess, even in internal and external form, is seated on the seat shaped as a triangle. Otherwise, with regard to the order of *varṇa*, *mannḍala*, *mantra*, *dhāma*, and *saṃvit*, by this [verse] it is show that their foundation is the triangle. This is the meaning.

Akacādīthanena varṇakramasya sādhakāṅganyāsthānaṃ sūcitamiti abhiprāyaḥ || 7 ||

By the verse *akacādi* the seats for instilling [*mantras*] on the limbs of the *sādhakas* in the alphabetical order are hinted. This is the meaning.

Tām adyāpīti dvābhyāṃ sūtrābhyāṃ darśanasarvasvarahasya bhūtakāmakaloddhārastanmahimā tadviniyogaśca sūcitaḥ || 8-9 ||

By the two verse starting, respectively from *tām* and *adyāpi* the exposition of the *kāmakalā* which is the secret of the totality of the philosophical system. The glory and instillation of that is hinted.

Vande tamityanena śiṣyadīkṣāyāṃ pāśacchetāya śiṣyaśarīre varṇakramameva vilomenānusandadhyād yadā tadā pāśamocaksya kṣakārasya yādṛśo mahimā tādṛśo vimarśarūpatvād akṣarāṇāṃ sarveṣāṃ varṇanāmastīti pratyekam akṣarāṇāṃ kṣakārarūpatvaṃ sūcitam.

By the verse 'I bow to her,' for the purpose of cutting the bonds [of existence] in the process of initiating a disciple, in that disciple's body while the order of the letters is meditated upon in reverse order,[112] then the glory of *kṣa-kāra*, which emancipates from the shackles is of all the letters as the letters are the form of awareness. Thus, the *kṣa*-letterness of each letter is hinted.

Samaṣṭtirūpeṇa vyaṣṭirūpeṇa vā kalyāṇaguruṇā śiṣyadeha 'bhidhāto varṇakrama eva pāśamocako bhavatītyabhiprāyaḥ.

In totality or in part, by the compassionate guru, the sequence of the letters, placed in the body of the disciple becomes the liberator of bonds. This is the meaning.

> Devīṃ kulakalolloletyādinaitadabhipretam—mūlādi-ṣaṭcakralambikālalāṭa-brahmarandhrākhyanavādhāreṣu kulasvāminīcakranavakaṃ sṛṣṭi-saṃhārayogena gamāgamakrameṇābhysanīyamiti sūcayati.

By the verse 'to the goddess whose waves are the manifestation of the *kulas*' [the following] is the intended meaning: on the nine bases, being in the six *cakras*, the *lambikā*,[113] *lalāṭa*,[114] and the *brahmarandhra*, the nine *cakras* of the goddesses of the lords of the *kulas* by means of the yoga of creation and destruction going in a downward and upward process is hinted.

> Parolijāmitit. Jyeṣṭhamadhyam abalālākhyam oṣamitratrayaṃ jñānayogakriyājñāpakam asti. Tatreyaṃ vidyā jyeṣṭhaulijā nikhila-jñānādhikārasampannaparamguruṇā śrīkrodha-muni-bhaṭṭārakeṇa avatāritetyarthaḥ.

By the supreme guru lineage: Named as first, middle, and last Odiṣanāth ("he who flies in the sky"), Ṣaṣṭhiśanātha ("the lord of the six [yoginīs]"), and Mitreśanātha ("lord of the sun") which hint *jñāna* (*śāmbhavopāya*), *yoga* (*śāktopāya*, meditation), and *kriyā* (*āṇavopāya*, rituals). In that context this *vidyā* is descended from the lineage of Oddiṣa and Krodha Munibhaṭṭāraka, the supreme guru who possesses the supreme authority of all wisdom.

> Taduktaṃ saṃketapaddhatyām—
> Kāmeśīṃ sarvagāṃ nityaṃ gururūpāṃ namāmi tām |
> jyeṣṭhamadhyamabālākhyacitprāṇaviṣayātmikām ||[115]
> Oṣamitrīśasaṃjñeyān naumyahaṃ siddhapuṅgavān | iti |
> parāṃ śivāmiti pāṭhāntaram. Tadanyasampradāyen lopāmudrā-sampradāyena || 10 ||

As it is said in the *Saṃketa-Paddhati*, "I bow to all embracing, eternal Kāmeśī in the form of the *guru*, she who is consciousness, prāṇa, and the sphere of the senses, mentioned Jyeṣṭha, Madhya, and Bālā. I bow to the glorious siddhas named Oddīṣa, Śaṭhīśa and Mitrīśa. The next reading is 'supreme Śiva.' This reading following the next school, that of Lopāmudrā || 10 ||

> Varnānukramayogenetyādinā devīpūryaṣṭakarūpasya vaśinyādyaṣṭakasya navacakrasthadevīṣu prādhānyamastīti sūcayati || 11 ||

By the verse starting from 'the *yoga* of the sequence of the letters' the group of eight starting from Vaśinī, being the subtle body of the goddess, is indicated as primary among the goddess of the ninefold circle.

> Kā pūrṇetyādi. Kāmaḥ kāmarūpam. Pūrṇeti pūrṇagiriḥ. Jakārākhyaṃ jālandharam. Śrīpīṭham odyāṇapīṭham. Atra pūrvāmnāyābhiprāyeṇa kāpūjoṅkārākhyāni pīṭhānyavatāritāni. Pīṭhāvatāranirūpeṇa naiva

khatmametyākhyāḥ[116] kṛtādikalyantā yugānusāreṇa maṅgalādiśaktibhiḥ sahāvatāritā dṛṣṭavyāḥ.

Kāma indicate Kāmarūpa. *Pūrṇa* indicates Pūrṇagiri. *Ja* indicates Jālandhara. Śrī Pīṭha is Odyāṇa. Here, according to the Western Transmission, the powers seats named *kā*, *pū*, *ja*, and *o* are revealed by the description of the revelations of the seats, [the *yuga* gurus] from Kṛta to Kālī, named *kha* [Khagendranātha], *kū* [Kūrmanātha], *me* [Meśanātha], and *ma* [Matsyendranātha], according to the ages should be known as incarnated with their consorts, Maṅganala, etc.

Yadyapi pīṭhāvatārakrameṇa pūrvāmnāye kaniṣṭhatā 'vasīyate, tathāpi caturājñākoṣabhūtetyuktayā 'parādyanvayaniṣṭhatā ca niścitaiva. Atas tadanusāreṇa pīṭhāni nāthāśca nirūpaṇīyāḥ. Tatra ojāpūkeṣu prātilomyena sthiteṣu teṣveva pīṭheṣu paścime mivaṣacākhyayā raktāmbādibhiḥ saha kṛtādikrameṇāvatāro draṣṭavyaḥ. Tathā jāokāpūkrameṇa sthiteṣu teśveva Mī Mā Ku Kha[117] dakṣiṇe tābhireva śaktibhiḥ saha yugānusāreṇāvatāro draṣṭavyaḥ. Kājāpūjo ityākhyeṣu teṣvevottare kkumaimeṣasañjñāyā tabhir eva śaktibhiḥ saha yugānusāreṇāvatāro draṣṭavyaḥ.

Even when the order of the descent of the power seats the Eastern Transmission is known as the youngest, by mentioning the treasure of the Four Commands the certainty of its connection with the other power seats is established. Thus, according to that the seats and Nāthas should be mentioned. Therein the O-Jā-Pū-Ka power-seats together with Raktāmbā etc., and the incarnations should be known according to the order of Kṛta age, etc. Likewise, situated according to the order of Jā-O-Kā-Pū, as in the Southern Transmission together with the *śaktis*, the descent should be known according to the ages.

Iyaṃ ca vidyā caturāmnāyasādhāraṇyapi dakṣiṇapakṣapātinīti tadanusāreṇa pīṭhanāthabhedo draṣṭavya iti bhāvaḥ. Pīṭhānulome pūrve nāthaprātilomyama. Pīṭhaprātilomye paścime nāthānulomyamiti paramarahasyam. Evam ca caturṣvapyanyvayeṣu pratyekaṃ catuṣpīṭha-nivāsinītvam astyeva ityataś caturājñākośabhūtatvam avagamyate. Caturājñeti pūrvadakṣiṇpaścimottarākhyāni catuḥsiṅhāsanadarśanāni lakṣitāni.

In this *vidyā*, even though common to the four *āmnāyas*, the inclination is towards the Dakṣiṇa Transmission,[118] according to that difference the difference between *pīṭha* and *nātha* should be known. This is the essence. In the Eastern Transmission, there is right order of the *pīṭhas* and reverse order of the *nāthas*. In the Western Transmission there is reverse order of *pīṭhas* and correct order of the *nāthas*. This is the supreme secret. The essence of the one seated in the four *pīṭhas* certainly abides in each of the four *anvayas* [i.e., each Power Seat is comprise of the four seats]. Therefore, the essence of the treasure of the Four Commands is known. By the term 'Four Commands', called East, South, West, and North, the schools of the four Lion Seats[119] are hinted.

Tatra tatra tattat nāmarūpānviteyamevādhivasati mahātripurasundarītyarthaḥ. Kośabhūteti yathā rājabhir uttamavastuvāhanaratnādikamanarghyaṃ

bahuprayatnena guptaṃ kṛtvā rakṣyate, tathā caturanvaryānaṣṭhairiyamapi vidyā ratnabhūtā sugopyā kāryeti tātparyam. Tadetatpīṭhanāthanirūpaṇaṃ śrīsiddhanāthapādair uktam—

> Kāpūjoṅkārapīṭheṣu khakume[120]ṣākhyayā śivaḥ |
> teṣveva prātilomyena sa eva myoṣacākhyayā ||

The meaning is that Mahātripurasundarī abides therein receiving different names and forms. The term *kośabhūta* indicates that just as the supreme objects, vehicles, jewels, etc, are always kept in secrecy through hard efforts by the kings, so the jewel-like *vidyā* should be kept secret by the practitioners of the four *āmnayas*. This is the essence. This exposition of *pīṭha* and *nātha* is mentioned by *Śrī Siddhanāthaāda*: In the Kā, Pū, Jā, O, Śiva is abiding as Kha, Ku, and Meṣā. And reversely, in the very seats, he abides as Mī, O, Ṣ. and Cāryanātha.[121]

NOTES TO Nityāṣoḍaśikārṇava CHAPTER 1

1 Lopāmudrā is the legendary female *sādhvī* and wife of Agastya who is identified in the *Brahmāṇḍa-purāṇa* as the first practitioner of *Hādi-vidyā*.

2 One *granthā* = 32 letters or one *anuṣṭubh śloka*.

3 There are three traditions or *kramas* for the worship of Tripurasundaī, the *Mahā-gaṇapati-krama*, the *Daṇḍinī-krama*, and the *Parā-krama*, each have its own sequence of worship and seed mantras. By embedding the *bīja-mantra* 'sauḥ' five times in this verse Śivānanda shows his connection with the Parā-krama lineage.

4 *Saubhāgya-viṣaya* is a reference to the *saubhāgya-vidyā*, that category of *mantras* which end with *svahaḥ*.

5 *Mahā-padyā* translates literally as "great prose"; to the initiate it can be read as the "state beyond *ma*, *ha*, and *a*." Such a rendering would be consistent with Abhinavagupta's own mystico-phonic renderings in his *Parātriśika-vivaraṇa*.

6 The sixteenth *kalā* is also called *amṛtā*.

7 Although declined only in the accusative case (*dvitiyā-vibhakti*), *bhagavatīm* is to be taken in both an accusative and dative sense, as "Bhagavatī," the Goddess, is both the topic (*viṣaya*) under discussion, as well as the one to whom the topic is addressed. Mahādeva is expaining the Goddess-who-is-Speech to the Goddess Herself.

8 Located in the head of Aries.

9 Meṣa corresponds to Aries.

10 Here, *ādi*—'etc.' or 'and the rest'—refers to the five-acts: creation, sustenance, reabsorption,

obscuration, and grace.

11 *Rahayasya* here meaning that doctrine heard in secrecy while seated up near (*upaniṣad*) the silent-teacher (*muni-guru*).

12 Literally, 'great forest,' Mahāvana was the teacher of Vidyānanda. However, *mahāvana* also refers to the *sahasrāra-cakra* at the crown of the head in which dwells the lotus feet of the guru.

13 Madhu-pa or 'honey drinkers' refers literally to bees. However, in yogic circles, the 'honey drinkers' are the adepts of *kheccarī-mūdrā*.

14 Read altervatively as: "The lotus feet of the master [reside] in the *sahasrāra-cakra* [where they] are worshipped by the swarm of nectar drinkers, the lords of yoga. I always adore them."

15 This verse refers to the five *meya* or "objects" worshipped in the Kādi system of the Mahārtha *paramparā*, namely—*mantra*, *varṇa*, *maṇḍala* (or *cakra*), *dhāma*, and *saṃvit*.

16 Vidyānanda was an initiate of both the Hādi and Kādi schools of Śrī Vidyā.

17 This is the case when Rahu and Ketū are counted.

18 *Hallohala* likely comes from the root *hal* and appears here in a Prakritic form.

19 The triad of subject, object, and means of knowing.

20 A reference to the *madhyamā-vāk*. Cf. *PV.*

21 Lunar-syllable indicates *sa-kāra.*

22 Means *ī-kāra.*

23 This is the fontanelle at the peak of the *sahasrāra-cakra*.

24 The Lakula tree has branches resembling the ha-morpheme. Hence, it became associated with *ha-kāra*.

25 This is the reading according to Sthaneśvar's lineage. This *samāsa* reading allows for numerous levels of interpretation.

26 "Containing *agni* ("fire") and *soma* ("fluids") is not only a biological description of the female genetalia. More to the point, it reveals that the womb of the Devi contains and transcends all opposites: fire/water, destruction/life, etc.

27 In the Śaradā script the syllable 'e' was written as a triangle.

28 This phrase suggest the Bhairava state which is both immanent and transcendent.

29 It seems that there the word *tattva* incorporates the *bhuvanas*.

30 Here the referent is the triangle in the *mūlādhāra-cakra*, which is the geometric expression of the seed mantra 'e.'

31 The idea is that Tripurasundarī transcends the triads.

32 The Sādi tradition is believed to be extinct. Absent from Śrī Vidyārṇava Tantra. There are 25

lineages of Śrī Vidyā. The *mantras* of all the lineages are present in the the *sarvāmnaya-krama*.

[33] The *kāma-kalā* consists of the three *bindus* which represent the *icchā-, jñāna-, and kriyā-śakti.* In sarvāmnaya, one practices Śrī Vidyā in the *śukla-pakṣa* and Kālī Vidyā in the *kṛṣṇa-pakṣa* and every day one unites the two within one's *yantra*. Kālīs are worshipped in 16 forms as the Nityās.

[34] Kula = Śakti = aparā =consonants = phenomenality; while Akula = Śiva = parā = vowels = the transcendent. *Bhairavayāmala-candrājñāna* is cited as a core text for Śrī Vidyā. Nine cakras ae here described in associated with the nine vyuhas.

[35] *Adhikaraṇa* also refers to subject/predicate relations.

[36] There are six-causes (*ṣaḍ-kārakā*) in the grammarian traditions: Subject/ *Kartā*, object/ *karma*, instrumental/ *karaṇa* (*naimittika*), dative/ *sampradāna*, ablative/*upādāna*, loctative/ *adhikaraṇa*.
Three cosmogonic causes:*Upādāna* (material), *Nimitta* (instrumental) , *sahakāri-karaṇa* (associated causes). This interpretation likely originates with Sāṃkhya.

[37] A Samhita from the Śukla Yajur Veda.

[38] Tantric text.

[39] The lower is the place of arising, the *mūlādhāra*, and the upper is the place merging in to the absolute, the *dvādāśanta*, twelve *angulas* above the cranium.

[40] For that which never ends also has no beginning, is self-arisen.

[41] *Ānanda* refers to the *ā-kāra* which is perceived as containing all the letters.

[42] *Saṃketa Paddhati*, a lost text. Quoted in the *Luptāgama Samgraha.*

[43] Macro-cosmic form incorporates the *bhuvanas* and *tattvas* while the micro-cosmic forms refer to places within the yogin's body.

[44] *Kṣa* indicates all the *tattvas* from *pṛthvī* to *śakti.* Ka + ṣa.

[45] Samvarta Bhairava is the Bhairava of Paścimānaya which is the Bhairava of destruction.

[46] The *kṣa*-phone is itself a *kuṭa-akṣara*.

[47] The eight mothers give direct rise to, and in fact, are the eight *siddhis*.

[48] *Karandhra* = *brahmarandhra* according to Sthāneśvar's guru.

[49] Check Pratyabhijñāhṛdayam for reference on *madhya-sthā.*

[50] Also can mean, "binding Brahman." Reading the *Śiva-sūtra-vimarśiṇī* commentary *Jñān-ādhiṣthāna-mātṛkā.*

[51] According to Sthāneśvar this quote is pulled directly from *Śiva-sūtra-vimarśiṇī*.

[52] *Suṣumnā-nādī.*

[53] Ghora = *bheda-sparśa*. Aghora is *abheda*, the absence of duality. Kṣemarāja elucidates this meaning his *ṭika* on Svacchanda-Tantra.

[54] "This vese is the Tantra-key, the essence of all the Tantras. Know it and contemplate it," Sthanesvar stated.

[55] The eight *siddhis*: *arimā, mahimā, garimā, laghimā, prāpti, prakamyam, iṣitvam, vaśitvam.*

[56] Here to be taken in its literal sense as "up near to."

[57] Śakti is *ha*, Śiva is *a*, and Nara is anusvara making *ahaṃ*. Nara is indicated by *mantra*.

[58] Herein, Brahma refers to the five aspects of Śiva which correspond to the first five *tattvas*. These five aspects, or five faces, are Īsana, Tatpuruṣa, Aghora, Vāmadeva, and Sadyojatā, which correspond in turn to the five pretas of the Purāṇas: Sadāśiva, Īśvara, Rudra, Viṣṇu, and Brahmā.

[59] *Bhuvanā* is to be taken as physical reality, the *mahābhuta* stage of creation with all its diverse worlds.

[60] In Śri Vidyā there are five stages of Vāk: *parā*, *sūkṣmā*, *paśyanti*, *madhyamā*, and *vaikhārī*. *Vaikhārī* is also called the motionless stage (*nirācāra*) because at the gross level of speech the *śakti* is, as it were, frozen.

[61] The *kuṇḍalinī* sleeps on both a micro- and macrocosmic level. Mahāmāyā is the cosmic *kuṇḍalinī*.

[62] 'Fire' refers to the fire of earth.

[63] The 14 worlds: Atala, Vitala, Sutala, Talātala, Rasātala, Mahātala, Pātāla, Bhū, Bhuvaḥ, Svaḥ, Maha, Jana, Tapa, Satyam.

[64] The seed is the *a-kāra*.

[65] This verse refers to a particular yogic practice of generating the *śaktis* within the body. The limbs of *a-kāra* are Vāma, Jyeṣtha, Raudrī, Ambikā, and the limbs of *ha-kāra* are *icchā*, *jñāna*, *kriyā*, and *śāntā*.

[66] The *visarga-kalā*.

[67] Referring here to the *mantras* of the five-faces of Śiva.

[68] *Iyam yoniḥ samākhyātā sarvatantreṣu sarvadā*: "In all the Tantras, she is always mentioned as the womb." *Paratriśikā-vivaraṇa*. *Yoniśca hi gīyate:* "[Brahma] is also mentioned as yoṇi." 1st chapter, *Brahmā-sūtra*. *Bhāgaeva bhagavān....Yajurveda*.

[69] Vaiśinī, Kāmeśvarī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśvarī, Kaulinī.

[70] Puryaṣṭaka: 5 tanmātras, manas, buddhis, ahaṃkāra.

[71] Four *āmnayas*.

[72] Oddiyāna

[73] Jalandhāra in South.

[74] Pūrṇa-giri in Kashmir.

[75] Kāmarūpa in Assam.

[76] *Guru-vaktra* is the *yoginī-hṛdaya*.

[77] In other words, the true guru reveals *ahaṃ*, comprised of the beginning (*a*) and end (*ha*) of the totality.

[78] Mahā = *ma* = empirical world; *ha* = psychological world; *a* = spiritul world.

[79] Depending on the *upāya*, this *dvādaśānta* is either above the head or out from the mouth.

[80] See Vijñānabhairava for the correct *dhāraṇa*.

[81] Pūrneśvarī, Kubjikā, Niśiśvarī, and Kālikā.

[82] This line is the root of the *sarvāmnaya-krama*. *Ṣaḍ-anvaya* refers to *śāmbhavopāya*.

[83] The details on this are fortcoming.

[84] To this point the opening of the *niskīla* commentary is verbatim of the *sakīla* version.

[85] p. 25, #'s 14-21 of the sixty-four Āgamas. The eight Śakti Tantras. Even Lakṣmīdhara and Gaurikaṇṭha mention that the belong to the seven mothers. The eight are *Andhaka*, *Rurubheda*, *Ajākhya*, *Mūlākhya*, *Varṇabhaṇṭha*, *Viḍaṇga*, *Jvālina*, *Mātṛrodana*. In the commentary on TantrarājaTantra by Subhagānandanāth, the Bahurupastaka is counted as single Tantra among the nine Tantras of the Nityā. Bhāskarāraya quotes the Bahurupa-śāstra in his *Saubhagya-bhāskara* (40, 190). According to these pandits the Bahurupastaka is a single Tantra.

[86] Rudras = 11.

[87] This kind of methematics parallels the logic of a game Sthaneśvar used to play as a child: subtract one from four to get 5 by folding the corner of a piece of paper.

[88] [Vāma, Jyaiṣṭhā, Raudrī, Ambikā] + *a* = [*icchā* + *jñāna* + *kriyā* + *śānta*] + *ha* = 10
a + *ha* = *bhūta* in microcosmic form = 11 *bhūta*s + Śiva and Śakti = 12.

[89] According to Sthanesvar this is law of the *paśyantī* ground.

[90] This image represents the *vaikharī* stage

[91] In other words, he only wants to take *ka*.

[92] *Piṇḍa* = *la*.

[93] I.e., they are taken as *ha* and *sa*, respectively.

[94] In the Tantras, *ha* stands for *trātā*.

[95] The mind letter is *sa*.

[96] In other words from the first *kuta*, *sa ka la hrīṃ* is to be added to ha.

[97] Here, the author appears to only be referring to the second half of the verse.

[98] The *guru* should unpack the *mantra*s embedded therein.

[99] *Sahasrāra*. *Pingala* on left side.

[100] Heart *cakra*. Or *ida*, on right side.

[101] In the *mūlādhārā*. Or *suśumnā*.

[102] Upper *sahasrāra* nourishes by the fluid (*pīyuṣa*) which circluates throughout all the *nādīs*. This fluid is digested in the lower *sahasrāra*. The *dravya* is *pīyuṣa* and the *drāvaka* is the upper *sahasrāra*.

[103] The seat is the lower sahasrāra, below mūlādhāra. Shar of red flower bud.

[104] The awakened *kuṇḍalinī*.

[105] *Ya, ra, la, va, ś, ṣ, s, ha, ḷ, kṣa.*

[106] See *Mahārthmañjarī* for similar concept of 67 letters.

[107] Signifies both the three *kuta*s as well as *varṇa, pada,* and *mantra*.

[108] The three world are *kalā*, *tattva*, and *bhuvana* which are related to each other sequentially in terms of cause and effect.

[109] The six bases are the six *cakra*s.

[110] Sthāneśvar interprets the guṇas to simply be synonymous to *bhuvanans*, and to be simply emphasizing the numerial value of three.

[111] A *sādhaka* visualizes the *mantra* arising in a coiled form.

[112] By which kṣa is placed in the *ājñā*.

[113] At the pharynx.

[114] Forehead *cakra*.

[115] Here, Dvivedi's editions are not necessary.

[116] Khatmetyākhyāḥ should be kha- ku - me mākhyāḥ p.40.

[117] Should be *mī nā ku kha* for Mīnnanāth, Meṣanāth, Kurmanāth, and Khagendra istead of Dvidvedi's mivaṣacaākhyayā.

[118] In Tripurasundarīḍandakam reference is made to Vāma as the dominant path on page 280, v. 19.

[119] In ritual context the Lion Seat refers to the four vidyā of the samaya.

[120] This should be read as *kha, ku, me, ma.*

[121] Mīnnanāth, Oḍyanāth, Ṣaṣṭhiśanāth, and Cāryanāth.

Atha Caturthaḥ Paṭalaḥ

Now the Fourth Chapter

Nityāṣoḍaśikārṇava 4.1-2

Śrī Devyuvāca:
Bhagavan sarvam ākhyatāṃ mudrāṇām jñānam uttamam |
vededānīṃ mahādevyā ekaikākṣarasādhanam || NṢA 4.1 ||

The Goddess said, "You have mentioned the supreme knowledge of the *mudrās*. Now, please explicate the practice of each letter of the supreme Goddess."

Mahājñānaṃ prabhāvaṃ ca vyāptisthānaṃ layam |
sthūlasūkṣmavibhedena śarīre parameśvara || NṢA 4.2 ||

"And the influence of the great knowledge, the place of pervasion, and immersion, including the gross and subtle divisions, O Parameśvara."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.1-2:

> Evaṃ pūjāṅgabhūtamudrādaśakapratipādanaparaṃ tṛtīyaṃ paṭalaṃ vimṛśya mūlavidyāṅgabhūtabīja-trayavyāptyādiprakāśana-paṭīyasyekasaptati-sūtragrathite turīte paṭale vimarśanīyāni padāni vimṛśyante—śrīdevītyādi.

After reflecting on the third chapter, which reveals the ten *mudrās* as the limbs of worship, the terms to be contemplated in the fourth chapter— composed of seventy-one *sūtrās*—will reveal the pervasiveness of the three-seed *mantras*, which are themselves the limbs of the *mūlavidyā*.

> Sarvaṃ racanāprakārakālaviśeṣānukramviṣayam. Uttamaṃ puruṣārtha-pradtvāt. Mahādevyā mantrarūpiṇyā jaganmātus tripurābhaṭṭārikāyāḥ paravimarśaśarīraṇyā vareṇyāyāḥ. Ekaikākṣara-sādhanam ekaikam akṣarāṇāṃ trayāṇām sādhanam. Mahājñānaṃ mahādevyāḥ svarūpaviṣayam.

Sarvaṃ indicates the sequence of varieties of construction and their time. It is called supreme since it provides the goals of humankind. *Mahādevyā* indicates the glorious Goddess who is the mother of the universe, she who is the three cities, the supreme mistress, whose body is supreme awareness. *Ekaikākṣarasādhanam* refers to the practice of the three sections one by one. *Mahājñānaṃ* indicates that knowledge related to the form of the supreme goddess.

> Prabhāvaṃ sāmarthyam. Vyāptisthānaṃ vyāptipadaṃ. Bhavam ullāsam. Layaṃ viśrāntim. Sthūlasūkmavibhedena. Sthūlaṃ vaikhāryātmanā, sūkṣmaṃ madhyamāpaśyantībhyām || ṚjV on NṢA 4.1-2 ||

Prabhāvam indicates capacity. *Vyāptisthānaṃ* is the state of pervasion. *Bhava* is outer expression. *Laya* is submersion. *Sthūla* is of the nature of *vaikārī*. *Sūkṣmā* is both *madhyamā* and *paśyantī*.

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.1-2:

> Athā caturthā paṭale ṭippaṇaṃ likhyate. Bhagavan sarvamākhyātamityādi. Sarvamityantarbahirmudrāracana-bandhanaprakāradvayamiti bhāvaḥ. Racanaṃ bāhyam, bandhamāntaram.

Now the commentary on the fourth chapter. *Sarvaṃ* indicates the two means for making the gestures, being internal and external. Forming is external. Binding is internal.

> Jñānamiti tadubhayagocaraṃ jñānam. Vadetyādi. Idānīṃ mūlavidyāyā devyā ekaikākṣarasādhanam ekaikabījasādhanaṃ vedetyarthaḥ. Mahā-jñānaprabhāvam ityādi. Mahacca tajjñānaṃ ceti mahājñānam, tacca tasya prabhāvaśca vimarśarūpaḥ, tam.

Jñānaṃ indicates the knowledge manifest in both. Now, the practice of each seed *mantra* of the *mūlavidyā* of the Goddess is mentioned. That which is supreme and which is knowledge is called *mahājñānam*. That and its influence in the form of awareness in relation to itself is the influence of *mahājñānam*.

> Kim uktaṃ bhavati—prakāśa-vimarśarūpau śivaśakti-varṇa-avakāra-hakāropalakṣitau mahājñānatatprabhāvāvupadiśyete iti bhāvaḥ. Vyāpti-sthānam iti. Tadubhayaṃ śaktiśivarūpam ekādaśaṃ paśyantīrūpaṃ tanmadhyamā-vaikarīrūpāṇām akṣarāṇāṃ vyāptisthānam āśrayasthānam, tadāśritya, tatpravartanāt.

What has been stated is that the letters denoting Śiva and Śakti, being in the form of light and awareness, indicated by *a* and *ha*, are the supreme knowledge and its expression, being the place of pervasion. Both of these, being in the form of Śiva and Śakti, are the eleventh [letter] in the form of *paśyantī* which is the fundamental

grounds of the *madhyamā* and *vaikharī* letters as these manifest having that [Paśyantī] as their base.

> Bhavam iti. Bhavatyasmād iti. Asmāt paśyantīrūpād akṣarasandarbhāttad uttaraprakāra-dvayākṣara-sandarbhasyotpattir iti bhāvaḥ. Layam iti. Līyate 'sminiti layaḥ. Madhyamāvaikharīrūpaṃ tadubhayamasminneva paśyantīrūpeṇalīyata iti bhāvaḥ. Sthūlasūkṣmavibhedeneti. Sthūlaṃ ca sūkṣmaṃ ca sthūlasūkṣmam.

Bhava indicates that it arises from that [*paśyantī*]. From this source of the letter in the form of *paśyantī* the two sources of the letters emerge from that. This is the meaning. *Laya* is mentioned because it dissolves into that. Both *madhyamā* and *vaikharī* merge into this very *paśyantī*. This is the essence. By the division of gross and subtle [this process unfolds]. The compound *sthūlasūkṣmaṃ* indicates gross and subtle.

> Kim uktaṃ bhavati? Paśyantīkāryarūpaṃ vaikharīmadhyamādvayaṃ sthūlasūkṣmam. Tatra madhyamā sūkṣmaṃ rūpam, vaikharī sthūlaṃ rūpamiti bhāvaḥ. Tadubhayakāraṇaṃ paśyantīrūpaṃ paramityarthāt siddham. Evaṃ parasūkṣma-sthūlabhedena śarīre varṇakramaḥ saṃvyavasthita iti prāgiṣat sūcitaṃ tvayā. Tadidānīṃ pradaṭīkuru he parameśvara! Iti yāvat ||
> AR on NṢA 4.1-2 ||

What is being said? The product of *paśyantī* is *Madhyamā* and *vaikharī*. These two are called subtle and gross. *Madhyamā* is the subtle form. *Vaikharī* is the gross form. This is the essence. The cause of both, in the form of *paśyantī*, is the supreme and is proved by the meaning. Thus, by the division of supreme, subtle, and gross the sequence of the letters is installed in the body. That [process] is hinted at just a bit by you. O supreme lord! Elaborate that now. This is the whole.

Nityāṣoḍaśikārṇava 4.3

Īśvara uvāca
Śṛṇu devi mahājñānaṃ sarvajñānottamaṃ param |
yenānuṣṭhitamātreṇa bhavābdhau na namajjati || 4.3 ||

The lord said, "O goddess, listen to the great knowledge which is the pinnacle of all knowledge, the supreme, by performing which [one] does not merge into the ocean of becoming."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.3:

> Śṛṇvityādi. Mahājñānaṃ saṃsārakleśaharatvāt. Sarvajñānottamaṃ sarveṣāṃ jñānānāmuttamam anubhavārūḍhatvāt. Anuṣṭhitamātreṇa anusaṃhitamātreṇa. Na nimajjati vyavaharannapi saṃsārakleśaṃ nānubhavati. Jīvanmuktatvād ityarthaḥ.

It is called *mahājñānam* because it removes all the worldly miseries. It is *sarvajñānottamaṃ*, the best of all the wisdoms because it arises from experience. *Anuṣṭhitamātreṇa* means only by performing that. *Na nimajjati* indicates that one does not experience grief even in worldly actions because of being liberation while living.

> Atrābhiyuktavacanam—
> Saṃsāra eva nivasan jano vyavaharannapi |
> na bandhanaṃ tathāpnoti padmapatrre payo yathā ||iti|

Here we quote the authority: "A person residing in the world, engaged in worldly activities, does not acquire bonds just as the water in the lotus leaves [are not bound]."[1]

> Īśvarapratyabhijñāyāmapi—
> Sarvo mamāyaṃ vibhava ityevaṃ parijānataḥ |
> viśvātmano vikalpānāṃ prasare 'pi maheśatā || (4.1.12) iti|

Even in the *Īśvarapratyabhijñā* [it is said], "By knowing that the whole of manifestation is my emanation, the universal soul—even amidst the flow of vikalpa—resides in supreme godhead" (4.1.12).

> Śrīparamārthsāre 'pi—

> Bhinnājñānagranthargatasandehaḥ parākṛtabhrāntiḥ |
> prakṣīṇapuṇyapāpo vigrahayoge 'pyasau muktaḥ ||
> Agnyabhidagdhaṃ bījaṃ yathā prarohāsamarthāmeti |
> Jñānāgnidagdhamevaṃ karma na janmapradaṃ bhavati || (PS 61-62) iti
> || ṚjV on NṢA 4.3 ||

And in the *Śrī Paramārthasāra*: "One whose knots of ignorance are cut, whose doubts are removed and whose delusions are subdued, in that one vice and virtue are nullified. Even while associated with the body that one is liberated. As the seed roasted by fire becomes incapable to sprout, so, those karmas burned by the fire of knowledge do not becomes the cause of birth" (PS 61-62).

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.3:

> Śṛṇu devītyādi. Mahājñānaṃ paramaprakāśavimarśa-rūpasya varṇa-kramādi-bhūtapaśyantīmayasya śivasya svarūpajñānam iti bhāvaḥ. Sarvajñānottamam iti. Sarveṣāṃ tattvajñānānāṃ madhye etad evottamaṃ saṃsāramocakatvāditi. Yenetyādi. Yenānuṣṭhitamātreṇa bhavābdhau saṃsārasāgare na nimajjati na nipatatīti yāvat || AR on NṢA 4.3 ||

Mahājñānaṃ indicates the form of supreme light and awareness, in the form of paśyantī which is the very first in the sequence of the letters which is the knowledge of the self-nature of Śiva. This is the essential meaning. *Sarvajñānottama* indicates that among all the truth-teachings this is the best because it liberates from *saṃsāra*. *Bhavābddhau* indicates that by performing this knowledge one does not fall into the ocean of transmigration. This is the whole.

Nityāṣoḍaśikārṇava 4.4

Tripurā paramā śaktir ādyā jātāditaḥ priye |
sthūlasūkṣmavibhedena trailokyotpattimātṛkā || 4.4 ||

"O beloved, the supreme power Tripurā is the primal manifestation. By the division of gross and subtle [she] is the mother who gives rise to the three worlds."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.4:

> Paramā. Pāramyaṃ sarvotkṛṣṭam. Śaktiḥ sarvadhārikā māyālakṣaṇā vimohinī. Ādyā prathamonmeṣarūpā. Jātā vyaktiṃ gatā. Āditaḥ. Mahāprakāśarūpā 'nuttaraśivātmanaḥ svarūpabhūtā vimarśaśaktiḥ bījād ucchūnād iva mahāsphurattātmā 'nubhavaikagamyā spandaśaktir ūjjṛmbhitetyarthaḥ.

Paramā indicates that she is the highest of them all. *Śakti* is the support of the totality, the deceiver indicated by *māyā*. *Ādyā* means the form of the first emergence. *Jātā* means manifested. *Āditaḥ* indicates that *vimarśa-śakti* emerges from that unsurpassable Śiva nature, the form of supreme light, as its very essence, just as a swollen seed [produces a sprout]. Being the nature of the supreme expression, known only by experience, this *spanda-śakti* manifests. This is the meaning.

> Sthūlasūkṣmavibhedena. Sthūlaṃ kalātattvabhuvanābhidheyarūpārthatrikam, sūkṣmaṃ varṇapadamantrābhidhānarūpaśabdatrikam, tayorvibhedena, tattadrūpeṇetyarthaḥ.

Sthūla indicates the triad of the objects named *kalā*, *tattva*, and *bhuvana*. *Sūkṣmā* indicates the triad of sound named letter, word, and *mantra*. The division of these two into these forms is the meaning here.

> Athavā sthūlaṃ kāryaṃ pṛthivyāpastejo vāyurnabha iti. Sūkṣmam eṣām eva rūpam gandho raso rūpaṃ sparśaḥ śabda iti. Trailokyotpattimātṛkā. Kartṛkaraṇakarmavyutpattyā lokalokanalokyātmā prapañcaḥ ṣaṭtriṃśattattvasamudāyaḥ. Triloka eva trailokyam. Tasyotpattau samudaye mātṛbhūtā kāraṇabhūtā || ṚjV on NṢA 4.4 ||

Otherwise, *sthūla* refers to the elements earth, water, fire, air, and sky. *Sūkṣma* indicates the essential form of these: form, smell, taste, touch, and sound. *Trailokyotpattimātṛkā* suggests that the declension [of *trailokya*] into nominative, instrumental, and accusative cases[2] as observer, the observation, and the observed are

this universe, which is the arising of the thirty-six elements. The three worlds are called *triloka*. With regards to the evolution of them, [Devī] becomes the Mother, the fundamental cause.

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.4:

> Tripurā parametyādi. Tribhyaḥ purā tripurā. Tribindutritattvebhyaḥ purā pūrvaṃ sthiteti bhāvaḥ. Ko 'abhiprāyaḥ? Trivṛtkaraṇāt prāg iyaṃ kevalam ākāśākāraparamakāmyarūpāttatkāmāntarasthiteti bhāvaḥ. Sā paramā viśvottīrṇā. Śaktiriti sāmarthyam. Tasyādyaśivasyāntargatavimarśarūpeti bhāvaḥ.

Tripurā means prior to the three. She is previous to the three *bindus* and the three elements. The essence is priorness. What is the intention? Before threefoldness this was existing under the desire from that highly desirous form of mere void.[3] This is the essence. That is the supreme, the transcendental. *Śakti* indicates capacity. The form of awareness entering that primordial Śiva is the essence.

> Ādyeti. Tripurā varṇānāmādibhūtā kāraṇrūpā seyamakāra-hakāra-kāmakalā-paryāyaprakāśavimarśarūpā 'pīti yāvat. Jātāditaḥ priye! Iti. Abhivyaktād hakārātmakācchivāt. Ko 'bhipryāyaḥ? Icchādicatuṣkalāsamaṣṭirūpiṇī trailokyotpattikāriṇī kevalahakārātmikā śaktir ādyā vāmādi-catuṣkalā-sampiṇḍitarūpiṇī ādito vasturūpād aṅkurarūpeṇa vyaktiṃ gateti bhāvaḥ.

Tripurā is the first within the sequence of the letters, being the form of causality, which is *a* and *ha*, being a synonym of *kāma* and *kalā* in the form of light and awareness. This is the exposition. 'Being the first born' means manifested from Śiva, who is the form of *ha-kāra*. What is the meaning? Śakti, being the collective form of the four *kalās*, *icchā*, etc., being the cause of the arising of the three worlds, assumes the prior form of mere *ha-kāra* and the manifested collective form of the four *kalās* beginning with Vāmā, from the very first existing form manifested like a sprout. This is the essence.

> Sthūlasūkṣmavibhedena trailokyotpatti-mātṛketyasyāyaṃ bhāvaḥ—akāra-hakārī varṇa-kramasyādyantau. Tatsamaṣṭisamarasabhāvena rudrasaṃkhya-paramāmṛtamayaṃ paśyantīrūpaṃ parmiti susiddhavat kṛtvā taduttarayor madhyamāvaikharyoḥ sūkṣmasthūlatāṃ vyapadiśyaivaṃ parasūkṣma-sthūlavarṇāṅkurā ādyaśaktierva saptaṣaṣṭivarṇarūpiṇī traillokyotpattikāriṇī mātṛkā. Lokyate 'neneti lokastrailokyam.

A and *ha* are the first in the order of the letters. In the form of the collective mingling of that, the supreme ambrosia as the number eleven, being the *paśyantī* form, is regarded as the supreme. Being perfectly composed, expressed thus as the subtleness and grossness of the *madhyamā* and *vaikharī*, posterior to the primordial *śakti* sprouting in the form of *para*, *sūkṣmā*, and *sthula* letters, is the mother in the form of sixty-seven letters which are the cause of the arising of the three worlds. *Loka* is that by which something is observed, and that is *trailokya*.

Dhāmatritayastotpattirmātṛkācakrāditi tathocyate. Evaṃ saptaṣaṣṭivarṇarūpiṇī tridhāmajananī jāteti saṃbandhaḥ. Athavā rasādhārasthavarṇakadamakaṃ tribījasambandhi tridhā vibhaktaṃ kuryāt. Athavā vaikharīrūpaṃ vāgbhavabījam, madhyamārūpaṃ kārarājam, paśyantīrūpaṃ śaktibījamiti. Evaṃ tribījātmakaṃ prakāśa eva trailokyamityarthaḥ. Tasyotpattikāriṇīmātṛketi yāvat. Anena śarīrābhyantare bhaṅgyā upāsanāprakāro 'pi darśitaḥ || AR on NṢA 4.4 ||

The arising of the three centers from the circle of letters is thus mentioned. Thus the connection is that the mother of the three centers is the form of the sixty-seven letters. Or, the bunch of the letters on the six grounds related to the three seed *mantras* should be divided into three. Otherwise, the form of *vaikharī* is the *vāgbhava* section; *madhyamā* is the *kāmarāja* section and *paśyantī* is the *śakti* section. Thus, the very light in the form of three sections is *trailokyaṃ*. This the is meaning. *Mātṛkā* is the cause of the arising of That. This is the entirety. By this, the method of meditation inside the body is metaphorically elucidated.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 4.4:

Paramā śaktir iti sāmānādhikaraṇyād bījāpūravad akārātmanaḥ śivāt kāraṇāt tathaikarasavimarśātmakahakāraparaparyāyakāmakalārūpeṇa yā jātā pariṇatā. Ayaṃ bhāvaḥ—vāmādicatuṣkalāsaṃpiṇḍitarūpādakārādaṅkurarūpeṇetyādi catuṣkalāsamaṣṭirūpiṇī kevalahakārātmakī śaktiḥ prakāśādullasnatī yā jāteti yāvat.

Like the Bījāpūra fruit, Paramā Śakti becomes transformed due to that causal Śiva, whose nature is the *a*-phone, having a shared support in the form of *kāmakalā* which is a synonym for *ha-kāra* which is in nature the mingled awareness. This is the meaning. From the *a-kāra* the amalgamated form of the four *kalās*, Vāmā, etc., in sprout form, the *śakti* manifest from that light, being the form of *a-kāra*. This is the whole.

Sthūlasūkṣmavibhedena trailokyotpattimātṛketi. Atra lokaśabda ālokaparyāyaḥ. Prakāśaparyāya ityarthaḥ.

Here, the term *loka* is a synonym for *āloka* which means light.

Akārahakārayościatuṣkalāśrayāvayavād vyaṣṭyā sāmarasye tattrividha-prakāśaparyāyālokavat paśyantīrūpasūkṣmatayā param iti siddhavat kṛtvā punar madhyamāvaikharyoḥ sūkṣmasthūlabhāvāt parasūkṣma-sthūlākāraṃ tridhā bhinnaṃ śivaśaktilokanaṃ śivaśaktyabhinnaṃ tathā cāvyaktaikādaśākṣarānntarasamayaṃ paśyantīvāgrūpaṃ navanādātma sūkṣmavarṇamadhyamāvāgrūpaṃ saptacatvāriraśaddhyaktilipiviprakīrṇaṃ vaikharīvāgrūpamitīdaṃ tridhā lokanamityeva trayastralokatriprakārāsteṣāṃ samudāyastrailokyam, tasyotpattau mātṛkā kāraṇabhūtā śivaśaktirityarthaḥ.

Being *a* and *ha* as the parts of the support of the four *kalās*, particularly in the mingled form like *āloka* which is a synonym for the threefold light, making a perfected condition, being the *paśyantī* form as the most subtle and again of *madhyamā* and *vaikharī* in the subtle and gross forms divided threefold in the forms *para*, *sūkṣmā*, and *sthula*, being not different from Śiva, Śakti, and illumination (*lokana*) and likely, the form of the *paśyantī* speech which is designed posteriorly in the unexpressed eleven letters in the nature of nine *nādas* in the form of *madhyamā*, the *sūkṣmā* and the form of *vaikharī* speech differentiated in the expressed forty-seven letters.[4] And this threefold division is the *lokana* and thus the three *lokas* are differentiated into three and the collection of those is *trailokyaṃ*. Śiva and Śakti are the cause of the arising of that.

> Trivṛtkaraṇavṛndam evedamapi jñātavyam. Anyacca rasādhārabījaṃ paśyantīrūpaṃ cetyapi śarīrāntar varṇacakraṃ tribījavat prakāśavat syāt. Evaṃ varṇakramasya śarīrāntarūpāsanāprakāro darśitaḥ || MAR on NṢA 4.4 ||

It should also be know that this is the group of the threefold division.[5] Further, the seed *mantra* of the six foundations which is the paśyantī form which is itself the circle of the letters inside the body is the light of the three sections of the *mantra*. Thus, the process of meditation of the order of the letters inside the body is elucidated.

Nityāṣoḍaśikārṇava 4.5

Kavalīkṛtaniḥśeṣatattvagrāmasvarūpiṇī |
asyāṃ pariṇatāyāṃ tu na kaścit para iṣyate || 4.5 ||

"[Śakti] is the form of the swallowing of the total mass of elements. During the period of her manifestation no other supreme is sought."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.5:

> Kavalīkṛteti. Kavalīkṛto grāsīkṛtaḥ, niḥśeṣo niravaśeṣaḥ, tattvagrāmas tattvānāṃ samudāyaḥ. Tāni ca śivaśaktisadāśiveśvara-śuddhavidyāmāyākalā-vidyārāga-kālaniyati-puruṣaprakṛti-manobuddhyahaṅkāraśrotratvakcakṣurjihvā-ghrāṇa—vākpāṇipāyūpastha-śabdasparśarūparasagandha-akāśavāyuvahnisallibhūmayaḥ.

Kavlīkṛto means swallowed. *Niḥśeṣo* indicates that there is no remainder. Tattvagrāma is the collection of the elements. And these are śiva, *śakti, sadāśiva, īśvara, śuddha-vidyā, māyā, kalā, vidyā, rāga, kāla, niyati, puruṣa, prakṛti, manas, buddhi, ahaṅkāra, śrotra, tvak, cakṣur, jihvā, ghrāṇa, vāk, pāṇi, pāyu, upastha, śabda, sparśa, rūpa, rasa, gandha, akāśa, vāyu, vahni, salli,* and *bhūmaya.*

> Ayamarthaḥ—bījāvasthāyām aṅkurakāṇḍa-patrapuṣpa-phalādivac-chaktyavasthāyām antaḥ sadātmanā vartate kāryarūpaḥ prapañca iti. Asyāmiti. Asyāṃ vimarśākhyāyāṃ śaktau. Pariṇatāyāṃ vikāsa-bhāvamāpannāyām. Paro vimarśapadavī vyatirikto 'vimṛṣṭarūpaḥ.

This is the meaning: as the sprout, trunk, leaves, flowers, and fruit are in the seed so all manifestation, being the product, resides within the *śakti* in its true nature. *Asyām* means 'within that *śakti* called *vimarśa.*' *Pariṇatāyāṃ* means that it is in the condition of expansion. *Paro* shows that is other than the stage of awareness, or the unreflected form.

> Ayaṃ bhāvaḥ—vimarśākhyāyāmasyām śaktau ṣaḍadhvasphāra-maya-ṣaṭtriṃśat-tattva-garbhamahāhantāparāmarśa-mahāvibhūti-rūpa-prapañca-ātmanā mahāvikāsabhāvam āpannāyām etat sthitivyatiriktaḥ kaścidastīti vādo 'yamanupapanna iti. Ayamarthastunā dyotyate. Kiñcāvabhāsasya śivasya vimarśa eva svabhāvaḥ. Taduktaṃ mahā-gurubhiḥ—
>
> Svabhāvamavabhāsasya vimarśaṃ vinduranyathā |
> prakāśo 'rthoparakto 'pi sphaṭikādijaḍopamaḥ (ĪP 1.5.11) || iti ||
> || ṚjV on NṢA 4.5 ||

This is the meaning: with regard to the power of awareness, one cannot approve the theory that states that there is something other than the stage of the expansion of the six fold path in the form of the manifest universe which holds the thirty-six elements inside inside its womb in the form of the emanation (*vibhuti*) of the supreme I-consciousness as the condition of the ultimately-manifested form. This meaning is indicated by the term *tu*. Furthermore, that light which is Śiva has the nature of awareness, as is expressed by the great teachers: "The nature of the light is known as awareness; otherwise, the light, when reflected upon the objects, would be inert like a crystal, etc." (ĪP 1.5.11).

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.5:

> Kavalīkṛtaniḥśeṣetyādi. Aśudhhaśuddhāśuddhaśuddhātmanā trividhatattvāni vācyabhūtāni. Tasya vācakatvābhedena trivṛtkṛto varṇakramaḥ sthita iti kṛtvā sā mātṛkā tathocyate. Tathātvam api prakāśātmanas tattvasamūhasya vimarśātmanā vācakatvena sadā 'vibhāgāt.

In the form of impure, pure and impure, and pure, the three elements are expressed. Being not different from the expression of that, the order of the letters exists divided threefold. Thus, the *mātṛkā* is mentioned like that. And that is because there is eternal non-distinction between the denoter which is the nature of awareness and that collection of the elements which is the nature of light.

> Tasyāmityādi. Pariṇatāyāṃ vikāsabhāvamāgatāyām. Ko 'rthaḥ? Paramaprakāśarūpā yā cicchaktiḥ saiva vācyavācakabhedena varṇatattvarūpeṇa vibhaktā saṃkuciteva kulābhimāninī sthitā.

'Tasyā' means that it is in the stage of manifestation. What is the meaning? The power of awareness which is the form of supreme light herself becomes differentiated in the fomr of denoted and denoter in the form of elements and letters. The goddess of the kula resides in contracted form.

> Saiva punarvarṇatattvaṣaḍbhedasaṃbhedanadvāreṇa ṣaḍadhvaṃ pravilāpayantī nāmaguṇarūpa-jātilakṣaṇātīta-paramaprakāśa-bhūmikām āḍhaukate yadā, tadā vikāsadaśāṃ gatā pariṇatā bhavatīti bhāvaḥ. Taduktaṃ saṃketapaddatyām—
> "saṃkocaḥ paramā śaktir vikāsaḥ paramaḥ śivaḥ" iti.

While existing in the ground of supreme light which is beyond names, qualities, forms and other characteristics, submerging the six fold path through breaking the six fold divisions, then she mutates into her fully expanded form. As it is said in the *Saṃketa Paddhati*, "Contraction is the supreme power and expansion is the supreme Śiva."

> Na kaścit para ityāderayaṃ bhāvaḥ—tadevaṃlakṣaṇavimarśaśaktyātmaka eva parameśvaro na kadācidapi śaktisvarūpaṃ vyabhicarati. Yadi

vyabhicaratītyucyate, tarhi na sa parameśvaraḥ, jaḍatvāpātāt.
Tasmāccaktyātmaka eva parameśvaro nānya iti siddham. Taduktam—
"śaktyo 'sya jagatkṛtsnaṃ śaktimāṃstu maheśvaraḥ" (SM) iti.

'Na kaścit, etc.' means that the supreme lord of the mentioned qualities in the form of the power of awareness never loses its nature as *śakti*. If it is said that he loses [this power] then that one is not the supreme lord since he obtains un-consciousness. Thus, only when there is the condition of power is there the supreme master. No other states is proved. It is said: "Maheśvarah is the supreme lord and the whole universe is his powers" (SM).

Anyacca—
śaktiśca śaktimadrūpāddhyatirekaṃ na vāñcchati |
tādātmyamanayornityaṃ vahnidāhikayoriva || (BoP 3) Iti || AR on NṢA 4.5 ||

Furthermore, "The powers do not desire differention the form of the possessor of *śakti*. They have eternal inherance, like that of the fire and its burnig power (BoP)."

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 4.5:

Kavalīkṛtetyādi. Śuddhamiśrāśuddhātmanā trivṛkṛtasya tattvasamudāyasya vācyarūpasya vācakatvena kavalīkṛtastrivṛtkṛto varṇakrama iti. Kavalīkṛto grāsīkṛtaḥ. Niḥśeṣatattvagrāmasvarūpiṇī sā vimarśaśaktir mātṛkā ca jāyata iti. Tasyāmityādi. Pariṇatāyāṃ vikāsabhāvaṃ gatāyām. Ko 'rthaḥ?

Of the collection of elements in the form of denoter, which is divided into the form of threefoldness in the form of pure, mixed, and impure form. The order of the letters which swallows the whole, divided threefold in the form of denoter is [mentioned]. *Kavlīkṛta* means gulped. The Mother, being the power of awareness, manifests in the form of the collection of the entirety of elements. *Pariṇatāyāṃ* means attained in the bloomed state.'
What is the meaning?

Paramaprakāśarūpā yā cicchaktiḥ saiva tattvavarṇa-svarūpa-vācyavācaka-bhāvena vibhaktā saṃkucitaiva kulābhimāninī sthitā. Punarapi vibhakta-anugraha-bhāvavarṇa-tattvaṣaḍbheda-nirbhedanakrameṇa ṣaḍadhvaṃ vilāpayantī nāmaguṇarūpajātilakṣaṇātītā paraprakāśabhūmikāmāḍhaukate yadā, tadā vikāśadaśāṃ gatā pariṇatā. Uktaṃ ca—
"Saṃkocaḥ paramā śaktirvikāsaḥ paramaḥ śivaḥ" iti.

The very form of consciousness, in the form of supreme light, herself divided in the form of the denoter and the denoted as the letters and the elements, abides in a contracted state as the goddess of the *kula*. Moreover, successively breaking the six fold division of letters and elements by manifesting as grace, thus submerging the six

fold path when residing in the ground of supreme light and transcending all the characteristics of name, form and *jāti* then she is bloomed or transformed.

As it is said, "Contraction is the supreme power and supreme Śiva is the Bloomed."

> Para (ityādeḥ) ayaṃ bhāvaḥ—vimarśaśaktyātmaka eva parameśvaro na kadācidapi padārthātmatāṃ vyabhicarati phalabhedāropitabhedaḥ padārthātmā śaktiriti prasiddhaḥ. Yadasyā vyabhicarati nismāro na parameśvaraḥ, jaḍatvāpātāt. Tasmāçchaktyātmaka eva parameśvaro nānya iti prasiddham. Taduktam—
>
> "Śaktayo 'sya jagatkṛtsnaṃ śaktimāṃstu maheśvaraḥ" (SM) iti || MAR on NṢA 4.5 ||

This is the essence of *para*: the supreme Lord, being the essence of the power of awareness, never drops the nature of substances. It is well known that *śakti* is the nature of the elements where the division is imposed by the divion of the results. If this would be dropped then it would be essenceless and would remain *parameśvara* no more, falling itself into the category of the unconsious. Thus it is well known that the supreme Lord is the nature of *śakti*, not other. The total of manifestation is his powers and the supreme Lord is the one associated with the *śaktis*" (SM) iti.

Nityāṣoḍaśikārṇava 4.6

**Paro hi śaktir ahitaḥ śaktaḥ kartuṃ na kiñcana |
śaktas tu parameśāni śaktyā yukto yadā bhavet || 4.6 ||**

"Being differentiated from his *śakti*, the supreme lord can do nothing. O Supreme Goddess, he becomes potent only when associated with *śakti*."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.6:

> Śaktir ahitaḥ paro 'stītyasmin pakṣe dūṣaṇamāha—paro hīti. Paraḥ parameśaḥ. Hirhetau. Śaktirahitaḥ śaktyā vaibhavena rahitaḥ. Śaktaḥ kartuṃ na kiñcanetyasyāyamarthaḥ—sṛṣṭyādiṣu karmasu madhye na kiñcadapi karma sampādayituṃ śaknoti, asmarthatvāditi.

With regards to the doctrine that the supreme is differentiated from the *śakti*, the fallacies are mentioned. *Para* is the supreme lord. *Hi* indicates causality. *Śaktirahitaḥ* means differentiated from the universal power. This is the meaning *of śaktaḥ kartuṃ na kiñcanetyasyā*—among the actions of creation, etc., the supreme cannot perform a single action while differentiated from his power due to his being incapacitated.

> Śaktivaidhuryapakṣe tvakartṛtāmuktvā śaktimatpakṣe kartṛtām āha—śaktastviti. Śaktyā vimarśākhyayā svābhāvikyā saṃvidā, yuktaḥ saṃmilitaḥ, samarasībhūta ityarthaḥ. Taduktam—"śaktyo 'sya jagatkṛtsnaṃ śaktimāṃstu maheśvaraḥ" (SM) iti. Pañcadaśikāyamapi—
> Śaktaśca śāktimadrūpād vyatirekaṃ na vāñcchati |
> tādātmyamanaomityaṃ vahnidāhikayoriva || (BoP 3) iti |

Mentioning actionlessness in the aspect of being differentiated from *śakti*, and, conversely, mentioning doerness in the aspect of being associated with *śakti* is meant by *śakta*. *Śaktkyā* means with the natural consciousness named as awareness while associated means becomes mingled with. As it is said, "the whole of manifestation is his powers, and he is the supreme lord, united with śakti."

As it is mentioned in the *Pañcadaśikā*, "Śakti does not desire distinction from the nature of the possessor it. Their inherence is eternal like fire and the burning power" (*BoP* 3).

> Śivaṣūtre 'pi—"svaśaktipracayo viśvam" (3.30) iti. Śrīvijñānabhairave 'pi—
> Śaktiśaktimatoryasmādabhedaḥ sarvadā sthitaḥ |
> atastaddharmadharmitvāt parā śaktiḥ parātmanaḥ ||
> Na vahnerdāhikā śaktir vyatiriktā vibhāvyate | (18-19) iti ca || ṚjV on NṢA 4.6 ||

And in the Śivasūtra: "The universe is the collection of one's own powers" (3.30). And in the Śrī Vijñānabhairava: "The non-differention of śakti and śaktimān exists eternally. Being possessed by that quality, the supreme power belongs to the ultimate soul. The burning power of fire is not thought to be distinc [from the fire]" (18-19).

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.6:

> Paro hi śaktirahitaḥ śaktaḥ kartuṃ na kiñcana iti. Śaktyā yuktaḥ śivo nānya iti pratijñātaṃ parameśvareṇa. Idānīṃ hetūpanyāsena tamarthaṃ samarthayati. Paraḥ parameśvaraḥ. Śaktirahitaḥ śaktyā rahitaścet. Kiñcana svalpam api. Kartuṃ na śaktaḥ. Aśaktatvāditi yāvat.

The supreme lord has declared that Śiva is the one associated with Śakti, and non other. Now, presenting the cause, [he] approves that meaning. *Para* means the supreme lord. *Śaktirahitaḥ* means 'if he were to be separated from Śakti.' *Kiñcana* means 'even in the least.' Due to impotent he cannot do any thing. This is the total.

> Ko 'rthaḥ? Śaktiśaktimator bhedābhyupagamapakṣe 'nīśvaraṃ jagad-āpadyeta, tanniyamanasāmarthyābhāvād iti. Śaktastu parameśāni śaktyā yukto yadā bhavedityasyāyam arthaḥ—yadā punaḥ sa parameśvaraḥ śaktyātmako 'bhyupagamyate, tadā 'sau sarvajagadracanāsamartho bhavati || AR on NṢA 4.6 ||

What is the meaning? On the side of excepting discrimination between *śakti* and *śaktiman*, the world would fall under the category of something not-created by God due to his being enable to regulate it. This is the meaning of *śaktastu parameśāni śaktyā yukto:* when the supreme lord is excepted as associated with śakti then he becomes able to create the universe.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 4.6:

> Paro hītyādi śaktyātmakatvahetūpanyāsena samarthayati. Paraḥ parameśvaraḥ. Śaktirahitaḥ śaktihīnaścet. Na kiñcana na svalpamapi kartuṃ śaktaḥ. Śaktir ahitatvāditi yāvat. Śaktiśaktimatoḥ śaktīśvarayor bhedābhyupagame jagad anīśvaratvamāpādyate, tasya niyam anasāmarthyābhāvāt. Śaktastvityādi. Yadā śaktyātmaka eva śiva ityabhyupagamyate, tadā hi śaktaḥ sarvagannirmāṇādisamartho bhavati || MAR on NṢA 4.6 ||

By presenting the cause, *paro hi*, etc. [Śiva] establishes that [the supreme] is associated with power. indicates the supreme lord. Being dissociated with power is the meaning. If the distinction would be accepted between power and the possesor of power then the world would come under the category of something not created by the

lord because he would have an absence of potency for regulating [his creation]. When Śiva is accepted as only associated with Śakti, only then does he become potent for the creation, etc., of the world.

Nityāṣoḍaśikārṇava 4.7-8a

Śaktyā vinā śive sūkṣme nāma dhāma na vidyate |
jñātenāpi maheśāni śarma karma na kiñcana || 4.7 ||
dhyānāvaṣṭambhakāle tu na ratir na manaḥ sthitiḥ | 4.8a

"A name or foundation distinct from Śakti does not exist within the subtle Śiva. O supreme Goddess, even though knowing, he would possesses neither bliss nor action [if distinct from Śakti]. Even in the time of restricted meditation, there would be neither inclination nor the seated mind."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.7-8a:

> Śaktimatparameśavyatirktapakṣe śivādīnām abhidhānābhidheyasiddhiśca na saṃbhavatītyāha—śaktyeti. Śaktyā vinā śaktisaṃmilitavyatir ekapakṣe. Śive parameśreyorūpiṇi.

With regards to the doctrine of the supreme lord being distinct from Śakti, the existence of the name and named, like Śiva, etc., would not be possible. [This is mentioned by] *sakyeti*. *Śaktyā vinā* refers to view of distinction with regards to association with Śakti. *Śive* means 'in the form of supreme prosperity.'

> Sūkṣme atikrāntacakṣurādisaṃviddevīprasaramārge. Nāma śivamaheśamaheśvaraśaṅkaraparameśvaramahādevamṛḍamaheśāna-īśādyabhidhānavyavahārra ityarthaḥ.

Śukṣme means 'transcending the channel of the flow of the goddesses of consciousness like the sense, eyes, etc.' *Nāma* indicates the use of such names as Śiva, Maheśa, Maheśvara, Śaṅkara, Parameśvara Mahādeva Mṛḍa, Maheśāna, and Īśā.

> Dhāma sthāna-prakāśānubhavonmeṣodyantṛtādi-siddhirityarthaḥ. Pari-sphurattātma śaktaṃ teja iti yāvat. Kiñca, evamayamityevaṃrūpeṇa kaścid vastuviśeṣo jñāto bhavati. Sa tvasya svabhāvaḥ. Sa tad viśiṣṭaḥ sadā bhavati. Saiva śaktir iti vayaṃ manyāmahe. Tadabhāve tasya jñātatvaṃ na saṃbhavati. Tat tiṣṭhatu.

Dhāma indicates those perfections like ground, light, experience, sudden flow, and arising. The light of Śakti is of the nature of expansion. This is the totality. Furthermore, a particular object becomes known in the form of 'thus it is' and 'that.' That is the nature of him [i.e.., Śiva]. He is always associated with that. And we

except that as the Śakti. In the absence of that, it would not be possible for him to be known. Drop that now!

> Jñātatva pakṣe 'pi śivasya prayojanābhāvaṃ darśayati—jñātenāpīti. Jñātena jñāta—karmībhūtenāpi. Arthasāmarthyāt kathitaṃ maheśānītyāmantraṇaṃ śaktivyāptiparāmarśasūcakam. Aśaktaṃ śiva ityetatpakṣopanyāso 'pi tadvikāsopanyāseneti tātparam.

Even with regards to the perspective that Śiva is known, the absence of a purpose of that Śiva is shown. 'Jñātena' means 'being the object of the knowing action.' The mentioned address, 'Maheśānī,' following its power of meaning, indicates the reflection of the pervasion by śakti. The presentation of the aspect of Śiva as impotent is presenting the blooming of that. This is the meaning.

> Śarma śivaśaktisāmarasyātma-paripūrṇāhaṃ parāmarśa-sthitilakṣaṇam akṛtrimaṃ sukhaṃ. Karma ābhāsana-raktivimarśana-bījāvasthāpana-tadvilāpanātmakam. Dhyāneti. Dhyānaṃ samādherapyupalakṣaṇam. Ayamarthaḥ—aśaktaḥ śiva ityaṅgīkṛtau dhāynasamādhānavelāyāṃ mahānandodadhinimagnānāṃ mahāyogināṃ viśvaikātmyātma-śivaśaktisāmarasya-mahānhadaramaṇaṃ tatra manasaḥ sthirīkaraṇaṃ ca na bhavatīiti || ṚV on NṢA 4.7-8a ||

Śarma indicates the natural bliss, being the nature of the mingling of Śiva and Śakti and having the characteristic of residing in the total I-awareness. Karma has the form of revelations, attachment, reflections, keeping in seed form, and submergence into that. 'Dhyāna.' etc., here also means 'concentration.' This is the meaning. If Śiva would be considered impotent in the time of meditation and concentration of the great yogis merged into the great ocean of supreme bliss, enjoying the great lake of the mingling of Śiva and Śakti in the form of universality, placing the mind there also does not happen.

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.7a- 8a:

> Idānīṃ śaktyā rahitaḥ śiva ityasya bahudoṣaduṣṭatvaṃ darśayati—śaktyā vīnetyādinā. Śaktyā vinā śive sūkṣme nāma dhāma na vidyata iti. Śaktā vinā śaktirahite vimarśarahite śive. Sūkṣme durvijñeye. Nāmā dhāma na vidyate. Nāma īśvaraḥ śiva ityādi. Dhāma prakāśo jñānam.

Now, [Śiva] illumines that the doctrine of Śiva's dissociation from Śakti is contaminated by many fallacies. *Śaktyā vinā*, etc. [erroneously] suggests that Śiva lacks awareness. *Sūkṣme* suggests unknowability. It has neither name nor place. *Nāma* indicates *īśvara*, *śiva*, etc. *Dhāma* indicates the light that is knowledge.

> Ko 'rthaḥ? Śaktirahitaḥ śiva ityasmin pakṣe śiva īśvara ityādināmabhir anirdeśyo bhavet. Tathā śaktirahitaḥ śiva ityabhyupagamapakṣe 'prakāśātmatvena śivasya jaḍatvam āpadyeta. Tasmād ubhayadoṣaṃ

parihartum icchatā mahāvimarśaparaḥ śaktyātmakaḥ śiva ityavaśyamabhyupagantavyam. Anyathā nāstikāgre parabrahmavādipakṣavan nirīśvaraṃ jagad āpadyeta.

If it were the case that Śiva were separate from Śakti, then it would not be possible to call him Śiva, Īśvara, and so forth. Furthermore, in accepting the position of Śiva's dissociation from Śakti, then, due to the absence of *prakāśa*, Śiva would be reduced to materiality. Thus, desiring to remove the twofold fallacies, Śiva, being the nature of Śakti in the form of supreme awareness should certainly be accepted. Otherwise, in front of the nihilists, like those who accept the absolute Brahman, the world would be considered as not created by God.

Jñātenāpi maheśāni karma śarma na kiñcaneti. Jñātenāpi. Kathañcijjñātenāpi. Karma śarmað na kiñcana svalpamapi na saṃbhavatītyarthaḥ. Ayaṃ bhāvaḥ—śaktir ahite śive jñāte 'pi na kaścit puruṣartho. Tathāhi—śaktir ahitatvānn karmavān śivaḥ. Karmetyudbhava-sthiti-saṃhāra-tirobhāva-anugraha-karaṇam.

Jñātenāpi means 'even if known by any means.' *Karmaśarma na kiñcana* means 'does not happen at all.' This is the essence. If Śiva were accepted as dissociated from Śakti then no life-purpose would be attained. Due to being dissociated from Śakti, Śiva would not possess active capacity. *Karma*, etc. is the instrument for creation, sustenance, dissolution, concealment and grace.

Śarma prakāśavimarśātmakaśaktiśivasāmarasyaparāhaṃbhāvānandātmanā sthitiḥ. Tadubhayam api śaktyā vinā śive na saṃbhavatītyarthaḥ. Ataḥ śaktyātmaka eva śivaḥ. Śaktir api śivātmakasvabhāvaiveti siddham. Dhyānāvaṣṭambhakāle tu na ratirna manaḥ sthitir iti. Asyārthaḥ—dhyānakāle 'pi śaktyabhāvād ubhayaṃ na saṃbhāyate.

Śarma is the state of light and awareness in the form of the bliss of supreme I-ness which is the mingled form of Śiva and Śakti. Both of these [i.e., the doctrine of being known and the doctrine of not being known] are not possible in [the doctrine of] Śiva being dissociated from Śakti. Thus, Śiva is only associated with Śakti. Even Śakti is proved as having the nature of Śiva. *Dhyānāvaṣṭambhakāle* means 'even in the time of meditation the two (i.e., rati and manaḥ sthitir) are not meditated upon, because of being dissociated from Śakti.'

Athavā saṃkucitasamasta-rūpāyāḥ paramānandaprakāśa-lakṣaṇa-paramaśiva-sāmarasyamupanītāyā paravikāsadaśāmāpannāyāḥ parāyāḥ śakter anusandhāna-velāyāṃ na ratiḥ.

Alternatively, [the meaning is this:] there is no passion at the time of inquiry into [the nature of] that supreme power which has attained the ultimately bloomed state and has contracted all the forms which have merged within supreme Śiva in the form of supreme bliss and light.

Svarasaparamānanda-vibhavavyatirikta-tucchabudbudaprāya-viṣayābhilāṣo ratiḥ. Sā 'smin na saṃbhavati. Na manaḥ sthitir iti. Asya samasta-duḥkha-hetusaṃkaplavikalpāspandamanaso 'pi paramaśakti-śivasāmarasya-anusandhāna-velāyāṃ na pṛthagavasthānam iti yāvat. Etadeva mahājñāna-śabdenoktam iti bhāvaḥ || AR on NṢA 4.7-8a ||

Ratir is the desire for futile objects, like bubbles, which are distinct from the glory of the natural supreme bliss. That [desire] does not exist here. 'Na manaḥ sthiti' etc., means that at the time of meditation on the mingled forms of Paramaśiva and Paramaśakti there is no distinct station of mind, which is the fundamental ground for all saṃkalpas and vikalpas, which are the origin of all sorrows. This is total. This is mentioned by the term *mahājñāna*. This is the essence.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 4.7-8a:

Śaktyā vinetyādi. Adhunā śaktirāhitye 'satyasya bahudoṣaduṣṭatvaṃ darśayati—śaktkyā vinā. Śaktivimarśasvātantryam, tad rahite śive. Sūkṣme durvijñeye śūnye. Nāma dhāma na vidyate. Śivaḥ śaṅkaraḥ sthāṇurīśvaraḥ sraṣṭetyādibhir nāmabhir anirdeśyo bhavet.

Now, [Śiva] demonstrates the falseness teaching of [Śiva's] dissociation from Śakti, which is plagued by multiple fallacies. *Śaktyā* points to Śakti as the freedom of awareness. *Vinā* suggests Śiva is dissociated from that. *Sūkṣmā* indicates the imperceivable void. *Nāma dhāma na vidyate* suggests it would be unhinted by the names Śiva, Śaṅkara, Sthānu, Īśvara, Sraṣṭa, etc.

Dhāma prakāśo bodho jñānamiti parasparaparyāyā ekārthaḥ. Tathāpi śaktiparyāyavimarśarāhitye prakāsasya pratyavamarśakābhāvād aprakāśātmakatvena śivasyāndhatamastvāpattiḥ. Taduktam—"Vāgrūpatā ceduktkrāmedavabodhasya śāśvatī. Na prakāśaḥ prakāśeta śā hi pratyavamarśikā" (VāP 1.124) iti.

All the terms are synonyms and have the same meaning. Even then, dissociated from *vimarśa*, which is a synonym for Śakti, *prakāśa* has an absence of the subject of awareness. Being non-illumined, Śiva would be the unknowable darkness. As is said, "If the eternal expressiveness would be dissociated from knowledge then the light would not be luminous, for she is herself the subject of awareness" (VāP 1.124).

Tasmād doṣadvayavinir mukto mahāvimarśātmakaḥ paraprakāśaḥ śiva ityarthaḥ. Jñānenāpīti. Kathañcidābhāsate jñānāditi. Tenārthakriyākāri-śaktirahitena śivenāsya jñātuḥ śarma karma na kiñcana.

Thus, Śiva is the supreme light free from the two sorts of fallacies, being the form of supreme awareness. In any case, [Śiva] becomes illumined by knowledge. Were Śiva dissociated from Śakti, which is the medium for conducting the activities of [all] aims, then there would be no absorption of mind or purpose for the meditator.

Ko 'rthaḥ? Niḥśreyasapadaprāptiyogyatāmāvirbhāvayantyaḥ pravṛttayaḥ karma. Taduddīpinī manovirvṛttir iti śarma. Tadubhayasaṅkalpo 'pi śaktiśūnyavettuḥ sarvathā naiva saṃbhavati. Uktaṃ ca—"Prayojanam anuddiśya na mando 'pi pravartate" (ŚloVā, pṛ 656) iti.

What is the meaning? *Karma* is the activity that produces the ability to attain the ultimate prosperity. *Śarma* indicates that absorption of mind that arouses that. Both sorts of motivations never become fulfilled for the knower of the object devoid of Śakti. As it is said, "Having no purpose, not even a fool becomes active" (ŚloVā, Pṛ 656) iti.

Śaktirāhitye jñātādapi tasmād grahītumasamarthatvānn kasyāpi puruṣārthalābha ityarthaḥ. Na kiñcana. Aśaktyātmakaḥ śivo 'pyakarmaśarmavān. Pañcakṛtyakaraṇaṃ karma. Prakāśa-vimārśātmaka-śivaśāktisāmarasyaparāhaṇbhāvānandātmanā 'vasthitiḥ śarma. Tadubhayamapi śaktyā vinā nismāratayā śivasyāpi naiva saṃbhavīti.

If dissociated from Śakti, even by knowing that, being unable to provide, no purpose becomes fulfilled for any one. Even Śiva, when dissociated from Śakti, neither becomes the support of actions nor the yogic stage. Both of these do not become possible even for Śiva being dissociated from Śakti and having no essence at all.

Ataḥ śaktyātmaka eva śivaḥ, śaktir api śivātmaksvabhāvaiveti siddham. "Śaktiśca śaktimadrūpādvyātirekaṃ na vāñchati. Tādātmyamanayor nityaṃ vahnidāhikayoriva" (BoP 3) iti.

Thus, Śiva is the nature of Śakti and Śakti is likewise the nature of Śiva. "Śakti does not desire the dissociation from the possessor of Śakti. The inherence of both is eternal like that of fire and the burning" (BoP 3).

Dhyānāvaṣṭambheti. Saṃkucitaviśvarūpāyāḥ paramānanda-prakāśa-lakṣaṇa-paramaśivasāmarasyamannītāyāḥ paravikāsadaśāmāpannāyāḥ parāyāḥ śakter anusandānavelāyāṃ na ratiḥ, svarasaparamānanda-vibhavavyatirikta-karma-prāyaviṣayābhilāṣo ratiḥ, sā 'sminna bhavati.

There is no *rati* at the time of reflection on the supreme power, which is contracted in the form of the universe and bloomed in the mingled form of supreme Śiva as the nature of the light of ultimate bliss. The desire for the objects of action which are other than the glory of the natural supreme bliss does not occur here.

Na manaḥ sthitir iti. Samasta-duḥkhasaṅkalpavikalpaspandasya manaso 'pi paramśivaśaktisāmarasyānubhavasthāyyāvaraṇena na pṛthagavasthānam. Etāvad vijñānaśabdenoktamiti bhāvaḥ || MAR on NṢA 4.7-8a ||

Even the mind endowed with the spontaneity of the conceptions of all desires and miseries does not sit still, being dissociated from the veil which ends with the

experience of the mingling nature of the supreme Śiva and Śakti. This much is mentioned by the term 'vijñāna.' This is the essence.

Nityāṣoḍaśikārṇava 4.8b-9a

Praviśya paramārgantaḥ sūkṣmākārasvarūpiṇī || 4.8b ||
kavalīkṛtaniśśeṣā bījāṅkuratayā sthitā | 4.9a

"Entering into the highest path, she assumes the most subtle form. Swallowing the whole, she resides in the form of a seed-sprout."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.8b-9a:

> Evaṃ prasaṅgāgataṃ śaktimacchivapakṣopanyāsaṃ nigamayya prakṛtāmeva tripurāśāktimantaḥ sauṣmnamārgānupraveśamukhena punar api—praviṣyetyādi. Paramārgantaḥ parasya śivasya prāpakasuṣamnāmārgantaḥ. Na tvindriyaprasaredantābhūmauḥ.

Thus, elucidating the presentation of the aspect of Śiva associated with Śakti forthcoming, again elaborates the Tripurā *śakti*, which is our context. By means of entering into the path of *suṣumnā*. *Paramārgantaḥ* indicates that the inner path of *suṣumnā* leads to Śiva. Not in the ground of thisness which is the flow of the senses.

> Sūkṣmākārasvarūpiṇī svarūpajyotīrūpā vibhāgātmaguṇībhūta-prāṇapaśyantyākāra-svarūpiṇī. Kavalīkṛtaniśśeṣā yayā niśśeṣaṃ viṣayajātaṃ kavalīkṛtaṃ grāsīkṛtaṃ sā kavalīkṛtaniśśeṣā. Bījāṅkuratayā sthitā. Bījaṃ kāraṇam, aṅkuram kāryam, evamavasthādvayena śabitetyarthaḥ. Taduktaṃ śrīrahasyagurupravareṇa—
>
> avasthāyugalaṃ cātra kāryakartṛtatvaśabitam |
> kāryat śrayiṇī tatra kartṛtvaṃ punarakṣayam || (SpKā 14) iti
> || ṚV on NṢA 4. 8b-4.9a||

Sūkṣmākārasvarūpiṇī indicates the form of self-light in the form of Paśyantī fragmented, being multiplied in the form of *prāṇa*. *Kavalīkṛta niśśeṣa* suggests she who swallows the totality of objects. *Bīja* is the cause. And, *aṅkura* is the effect. Thus indicated by two stages, as is mentioned by the secret teacher, "The two stages here are indicated by the terms product and the creator where the action-ness becomes reduced and the doership does not decrease " (SpKā 14).

Artharatnāvalī on Nityāṣoḍaśikārṇava 4.8-9:

> Praviśya paramārgaṃ tu sūkṣmākārasvarūpiṇī. Kavalī-kṛta-niśśeṣa-

bījādyāṅkuratāṃ gatetasya vyākhyā—praviśya paramārgamiti pañcaśaktirūpamayanāthmakaṃ saṅkocarūpaṃ sṛṣṭimārgaṃ praviśya sūkṣmākārasvarūpiṇī vimarśaśaktiriti bhāvaḥ. Taduktaṃ saṃketapaddhatyām—

aniketākhyacidvyomnaḥ sṛjantīti pañcakaṃ svayam |
śaktisturyātmabhedena layametyaniketane || iti ||

The exposition of this [line]: Entering into the contracted path of creation, manifested in two forms and as well in the form of five śaktis the power of awareness assumes its most subtle form. As is mentioned in the *Saṃketa-paddhati*, "From that abodeless void of consciousness, Śakti, discriminating herself into the four and one *ātman*, manifests the five and submerges into the abodeless place."

> Kavalīkṛtāni grāsīkṛtāni niśśeṣabījāni vastutattvarūpānī yena sambhavanti kavalīkṛtaniśśeṣabījasya paramabindurūpasya śivasya ādyaṅkuratām prathamāṅkurabhāvaṃ sā prakṛtā vimarśaśāktir yataḥ prānotīti yāvat. Ko 'bhiprāyaḥ? Vāmādipañcakamiti icchādipañcakaṃ grasitvā samarasabhāvena thito yo binduranāmarūpātmā sa bījam, tadantarvimarśarūpeṇa sthitā yā śaktiḥ, śa svecchāvaśād bījocchunadaśāyām nirgatā, tasmāt sā mṛṇālatananturūpā prathamarekhā, prathamāṅkura ityarthaḥ. Bījāṅkuratayā sthiteti pāṭhe sarvametat samānam || AR on NṢA 4.8-9a ||

Kavalīkṛta is the swallowed. *Niśśeṣabījāni* indicate all the essential forms which become possible for that Śiva in the form of the absolute drop of that seed, swallowing the whole. *Ādyaṅkuratām* indicates the essence of the first sprout which, in our context, attains the power of awareness. What is the meaning? The Five, including Vāma, etc., indicate the five including icchā, etc., and grasping that the seed is existing in the mingled form and that is the seed having no name or form. And that śakti which is existing in the form of awareness inside that comes out in the swelled form by her own desire from the form of a seed. And because of that the first sprout is in the form of a stalk. This is the meaning. On this reading, *bījāṅkuratayā sthiteti*, the rest is the same.

Madrāsī Artharatnāvali on Nityāṣoḍaśikārṇava 4.8a-4.9b:

> Praviśya paramārgaṃ tu sūkṣmākārasvarūpiṇīti. Itaḥ pūrvaṃ catur-vahnirūpaprāṇāparaparyāyo 'pyūrdhvagamatvāho vikāsātmakaḥ prakṛtastasmādbhinnaḥ paramārgaḥ. Pañcaśaktisvarūpāpannātmanaḥ saṃkocabhāvenādhomukhāgamavāhastattvavarṇādiṣaḍadhvasṛṣṭi-mārgaḥ.

Before this, in our context the topic was the upward flow in the nature of blooming, a synonym for the life force in the form of four fires. This supreme path is other than that. Of the self which has attained the form of five *śaktis*, the downward flow of this, being contracted, is the path of sixfold manifestation, like tattva and varṇa, is the path of creation.

Tatra samastādhvopasamārena svasvarūpaparamavikāsamātmasātkurvatī niratiśayākhaṇḍaparamaprakāśavimarśānandaparollāsaikarasā śaivī śaktiryā sadoditā, tayā nijecchayā kvacit samunmeṣasamaye svataḥ sphurantyā 'dyaprabhayā bālārkakoṭibhāgaikabhāgavat-sūkṣmātayā mṛṇālaikatantunibhayā garbhīkṛtasamastasaṃsāramapi taduttarakāritattvatejo 'vasitaṃ bindurūpaṃ śṇvaprakāśasūkṣma-makārākhyaṃ bījam anubandhantyā 'rdhacandrākārayā vakṣyamāṇavāmādi-śaktyāvārabhūtayā kandākhyāmbikāśaktyā bhūyate sūkmākāra-svarūpiṇītyucyate. Kavalīkṛta-niśśeṣabījādyaṅkuratāṃ gateti || MAR on NṢA 4.8b-9a ||

There, submerging the whole path, transforming herself into the ultimately bloomed form of the self-nature, the eternally arising śakti of Śiva is always mingled with the ultimate ecstasy by the delight of the incomparable, indivisible, supreme light and awareness. By her own desire, sometimes on the occasion of expansion, being manifested by herself, through her first rays, keeping the whole manifestation within her womb, being in the form of that lotus stalk like a ten millionth part of the arising sun, she manifests the form of the drop of the light and the essence posterior to that. Supposing herself in the seed form named 'a' which is the most subtle Śiva-light she manifests in the form of a crescent as Ambikā-śakti, name Kanda, which is the fundamental ground of the śaktis being mentioned like Vāma. She is mentioned as having the subtle form.

Nityāṣoḍaśikārṇava 4.9b-10a

Vāmā śikhā tato jyeṣṭhā śṛṅgāṭakāratām gatā || 4.9b || raudrī tu parameśāni jagadgrasanarūpiṇī | 4.10a

"The inflammed is Vāma. After that, [she] attains Jyeṣṭhā, the form Śṛṅgāṭa. O supreme Goddess, Raudrī is that from which swallows the world."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.9b-4.10a:

> Kulasthānagatamūlādhārādakulasthānagataparamaśivaṃ pratyullasantīyaṃ mahāśaktiḥ parāvāgaātmanā viśvavaicitryamavavibhāsayiṣurevaṃvidhāṃ saṃjñāṃ labhata ityāha—vāmetyādi. Vāma tattvāni vamatīti. Atrābhiyuktavacanam—
> Vāntaṃ yayā 'niśaṃ sarvaṃ mahadādiprabhedakam |
> kaṭāhādiśivāntaṃ yattadgrāsādīśvarīṃ numaḥ || iti |

This supreme power, the seat of *kula* situated in the *mūlādhāra*, moves towards the ultimate Śiva, abiding in the seat of *akula*, [and so doing] acquires various names by desiring to manifest the multitude through the form of supreme speech. 'Vāmetyādi' is mentioned. *Vāma* is she who vomits the elements. Here is the saying of the authority: "We bow to the goddess who swallows that, he who has eternally vomited the whole, which is the discriminator of *mahat*, etc., being the elements starting from *kaṭāhā* up to Śiva."

> Athavā saṃsārapratyanīkabhūtā śaktiḥ. Śikhā tejorūpiṇī, viśvargrasanaśīlā saṃvidityarthaḥ. Jyeṣṭhā viśvodayaprasarbhūmiḥ. Śṛṅgāṭādāratāṃ gatetyasyāyamarthaḥ—iyameva prakṛtā cicchaktiḥ sthitisaṃhṛtisṛṣṭikarī trikoṇātmatāṃ gateti.

Otherwise, [this line connotes] that *śakti* which is manifested towards transmigration. *Śikhā* indicates that consciousness inclined to swallow the world and which is the form of light. *Jeṣṭhā* indicates the ground of the flow or the arising of the universe. *Śṛṅgatā* indicates that the very power of consciousness herein discussed, attained in the triangular form, is the creator of creation, sustenance, and submergence.

> Raudrītyādikaḥ prkṛtāyā eva śakterviśeṣadyotakaḥ. Raudrī. Jagataścitpade nirodhanād dravaṇādrudraḥ, tadvibhūtimayī radurī citiśaktiḥ. Pareśān īyāmantraṇaṃ mahāvibhūtimayatvaṃ saṃvidaḥ svānubhavasiddhamiti śrotṛjanaṃ pratibodhayati. Jagadgrasanrūpiṇī. Sṛṣṭyādikramātmakamapi

jagad grasitvā sarvaṃ svātmatayā ādyā prakāśayatīti bhāvaḥ || ṚjV on NṢA 4.9b—4.10a ||

Raudrī indicates that very *śakti* which is being discussed. Because of resting the world and melting it into the state of consciousness it is called Rudra. And the power of consciousness endowed with this glory is Raudrī. The address *parameśānī* awakens the listener to the nature of supreme prosperity of the consciousness proved by one's own experience. Swallowing even the world in the successive form of creation elucidates the beginningless śakti in her own form etc. This is the essence.

Nityāṣoḍaśikārṇava 4.10b-12a

Eśā sā paramā śaktirekaiva parameśvarī || 10 ||

tripurā trividhā devy brahmaviṣṇavī śarūpiī |
jñānaśaktiḥ kriyāśaktiricchāśaktyātmikā priye || 11 ||

trailokyaṃ saṃsṛjatyeṣā tripurā parkīrtyate | 12a

"O devī, this is supreme power and the only supreme godess mentioned as Tripurā and manifested in three forms as Brahmā, Viṣṇu and Īśvara.
"O beloved, in the form of knowledge, action, and will, shemanifests the three world and thus is called Tripurā."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.10-11:

> Eṣā sā paramā śaktirekaiva parameśvarītyanena evaṃ viśiṣṭāmasāmānya vaibhavāṃ saṃvidaṃ svātmatayā pratyabhijñāpayati mahādeśikaḥ śivaḥ. Paramāśaktiriti vimarśarūpā ātmavadevāhamityavacchinnatyena bāsamānā, na tivdantayetyarthaḥ. Tripurā prāg vyākyātā. Trividhā tiprakārā. Kathaṃ tripurātvamityāha—brahmaviṣṇavīśarūpiṇī. Śaktitr ayāvaṣṭambhena brāhmadyādyā mātaraḥ.

The supreme teacher, Śiva, makes one recognize the consciousness identified with the self, which has the uncommon glory, being thus qualified. 'Paramaśakti' indicates the śakti in the form of awareness being elucidated like the self pervaded by I-ness, not by by thisness. Tripurā is what is already explained.. 'Trividhā' means 'of three forms.' To the question, "How is there Tripurā-ness?", [Śiva] replies, "The mothers starting from Brāhmī, etc., restrict the three powers."

> Jñānaśaktiavabhāsanātmikā. Kriyāśaktirullekhanarūpā. Icchāśaktir vicchedanābhāsana-svātantryātmā māyālakṣaṇā samavāyinī śaktiḥ. Śaktitrayaṃ śrīmālinīvijaye vyākhyātam ityasyāyamarthaḥ—itthaṃ tattatkriyāvaicitryaviśeṣeṇāhantābhidhānā caiṣā vimarṣākhyā śaktirgrāhaka grahaṇagrāhyātma trailokyaṃ saṃsṛjatīti yasmāt, tasmāt tripureti kīrtyata iti || ṚjV *on* NṢA 4.10-12 ||

, etc. indicates the power of elucidation. *Kriyāśakti* is the power of expression. *Icchāśakti* is the free principle of elucidation and discrimation characterized as *māyā*, the inherent power. The three powers are elucidated in *Mālinīvijaya*. We will mention that later on. The meaning of *trailokyaṃ*, etc., is the power named

Awareness, which is also called I-ness, being qualified with varieties of functions manifest in the threefold universe of knower, knowing, and known and thus is called Tripurā.

Nityāṣoḍaśikārṇava 4.12b-14

Yadollasati śṛṅgāṭaṣīpīṭhāt kuṭilarūpiṇī || 12 ||

śivārkamaṇḍalaṃ bhitvā drāvayantīndumaṇḍalam |
tadudbhavāmṛtasyandaparamānandananditā || 13 ||

Kulayoṣita kulaṃ tyaktvā paraṃ puruṣameti sā |
nirlakṣaṇaṃ nirguṇṇaṃ ca kularūpavivarjitam || 14 ||

"She who manifests from the seat shaped as a triangle in a coiled form, penetrating the circle of the sun-like Śiva and extracting the circle of the moon, blessed by the supreme glory of the flow of ambrosia coming out of that [lunar maṇḍala]. The consort of *kula*, dropping her *kula*,[7] goes to the supreme *puruṣa* which is beyond the characteristics and qualities and without *kula* or *rūpā*."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.12-13:

> Yadeti. Ullasati madhyacāramārgeṇa urdhva sphurati. Śṛṅgāṭapīṭhād mūlādhāragatacaturdalapadmyamadhyatrikoṇakulasthānāt. Kuṭilarūpiṇī indantāprasaronmukhī. Sṛṣṭimārga svābhāvikaṃ vihāya guruktayuktyā saṃhāramārgaṃ prati yadollasatītyabhiprāyaḥ.

Ullasati indicates the upward flow through the channel which crosses the middle. *Śṛṅgāṭapīṭhād* means 'from the seat of *kula*, in the triangular form, which is in the middle of the four petalled *mūlādhāracakra*.' *Kuṭilārūpiṇī* indicates the *śakti* facing the flow of thisness. Dropping the natural path of creation, following the way mentioned by the *guru*, while manfesting towards the path of submergence, is the essence.

> Śivārkamaṇḍalaṃ bhitveti. Mūlādhārādi-tattadādhāra-gatakamalodara-nirbhedanakrameṇa brahmasthāna-gatahaṃsātma-śivādhiṣṭhānārko-palakṣita-prakāśabhuvaṃ prāpetyarthaḥ.

Śivārkamaṇḍalaṃ indicates that by the sequence of penetration of the navel of the

lotus in the certain seats like *mūlādhāra*, etc., and thereby attaining the ground of light suggested by the sun as the foundation of Śiva in the form of haṃsa under the seat of Brahman.

> Drāvayantondumaṇḍalamiti. Mahāprakāśaśivasaṃmelanasamujjṛmbhitaṃ mahānandalakṣaṇaṃ candramaṇḍalaṃ drāvayantītyarthaḥ. Taditi. Ayam arthaḥ—mahāsāmarasyamahānandānubhavarūpāmṛtasyanandātma-paramānandena nanditā paripūrṇeti. Pāripūṇymākāṅkṣaṇīyarāhityam. Taduktaṃ śrīrahasyagurubhiḥ—
> ākāṅkṣaṇīyamaparaṃ yena nātha na vidyate |
> tava tenādvitīyasya uktaṃ yatparipūṇatā || (ŚiSto 5.17) iti

Drāvantīndumaṇḍala indicates the *śakti* who is extracting the circle of the moon hinted by the supreme glory elucidated by the union of the supreme light, Śiva. This is the meaning. The meaning of *taditi* is that [one is]blessed by that glory whose nature is the ambrosia of the supreme union in the nature of the experience of the ultimate bliss. *Paripūrṇam* indicates the absence of all the objects of desire. As is mentioned by the *rahasyaguru*, "O lord, as you have have nothing else to desire so it is established that you are complete, being non-dual" (ŚiSto 5.17).

> Vyākhyātasārarasyaviṣaye 'bhiyuktoktiḥ—
> Mūlādhārāt sphuitataḍidābhā prabhā sūkṣmarūpo-
> dgacchantyāmastakamaṇutarā tejasaṃ mūlabhūtā |
> sauṣumnādhvācaraṇanitpuṇā sā savitrā 'nubaddhā
> dhyātā sadyo 'mṛtamatha raveḥ srāvayet sārchasomāt || iti |
> (PraSā 10.7)

In the context of the exposition on Mingled Nature, the saying of the authority is thus: "The light in the form of lightning from the seat of *mūlādhāra* arises in the subtle form up to the head, being more and more subtle, being the source of the lights; she who is perfect flows in the path of *suśumnā*, bound by Savitrī, and while being meditated upon extracts the nectar from the sun, including the moon" (PraSā 10.7).

> Kuleti. Atispṛhaṇīyatvāt sarvajanāgocaratvācca kulayoṣid dehapramātuḥ patni, āgamabhāṣayā kuleśvarī dehābhimāninii saṃviddityarthaḥ. Kulaṃ tyaktvā. Ṣaṭtriṃśattattvasamudāyarūpaṃ śarīraṃ kulam tadabhimānaṃ visṛjya. Dehapramātṛtāṃ tyaktvetyarthaḥ. Paraṃ. Anyamutkṛṣṭaṃ cākulasthānavartinam. Puruṣaṃ pūrṇaṃ puṃstvayuktaṃ cākṛtrim apramātāram.

Due to being the most desirious and being imperceivable to all beings, *kulayoṣit* indicates the consciousness that has I-ness in the body, or the consort of the knower of body. In the language of Āgama, she is called Kuleśvarī. *Kulaṃ tyaktā* means 'dropping the I-ness on *kula*, which is the body that collects the 36 elements.' Or, the meaning is the dropping of body I-ness. *Paraṃ* means 'supreme.' Sitting in the seat of *akula*. *Puruṣaṃ* points to the natural knower who has the full potency of manhood.

> Eti gacchati. Kācit kulāṅganā cirakālaṃ kasyacid gṛhiṇī bhūtvā guptā

vartamānā satī deśikākhyakaṭakāvalambanena tatpradarśitamārgānusāreṇa mahābhogpradaṃ paraṃ puruṣaṃ guḍhācāreṇābhisaratīti dhvanyo 'rthaḥ. Seti prākpariśīlitā. Kiṃviśiṣṭaṃ paraṃ puruṣamiti? Tadāha—nirlakṣaṇam. Nirgatāni lakṣaṇāni yasmāttam. Nirguṇaṃ nirgatā guṇā yasmāttam. Kularūpavivarjitaṃ kulena rūpeṇa ca virvarjitam.

Eti means 'goes.' One who is the mistress of *kula*, hidden, being someone's housewife for a long time, following the chain called Teacher and according to the path hinted by him, she secretely follows the supreme *puruṣa* who provides the ultimate pleasure. This is the hinted meaning. *Sā* indicates she who is discussed previously [i.e., *kuṇḍalinī*]. The supeme Puruṣa is qualified by what? These [qualifications] are stated: *nirlakṣaṇaṃ* indicates that from which the qualities are abstracted. *Kularūpavivarjitaṃ* indicates that which is devoid of *kula* and *rūpa*.

Atra mahākavyaḥ—
Vapurvirūpākṣamalakṣyajanmatā digambaratvena niveditaṃ vasu|
vareṣu yadbālamṛgākṣi mṛgyate tadasti kiṃ vyastamapi trilocane || iti |
(KuSaṃ 5.72)

Now, the great poet [states], "O *gajal*-eyed, what is desirable in a husaband? Is there a single such quality in the three-eyed one? For his body is plagued with deformed eyes. His birth [caste] is not known. His wealth is indicated by his nakedness" (KuSaṃ 5.72).

Atra rahasy ca—"Sa vetti vedyaṃ na ca tasyāsti veettā" (ŚveU iii.19). Iti "niśkalaṃ niṣkiyam" (ŚveU 6.19) ityādi ca || ṚjV on NṢA 4.12b—4.14 ||

Here is the secret, "He knows all the knowable, but there is no knower of him" (ŚvU 3.19), and "beyond agitation and activity" (ŚvU 6.11).

Nityāṣoḍaśikārṇava 4.15-16

Tataḥ svacchandarūpā tu paribhramya jagat punaḥ |
tena cāreṇa saṃtuṣṭā punarekākinī satī || 15 ||

Ramate svayamavyaktā tripurā vyaktimāgatā |
tattvatrayavinirdiṣṭā varṇaśaktitrayātmikā || 16 ||

"After that, freely traveling the whole world, [she] becomessatisfied by these roamings, being alone again, [she] abides, being umanifested and is called Tripurā. While manifested she is indicated by the three elements and is in the triad of the *śakti*s of the letters."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.15-16:

> Tata iti. Svacchandarūpā mahadavaṣṭambhena niryantraṇapracārā. Jagat cidambaramavalambya tadrūpatayā sphurat. Tena cāreṇa yathā saṃhārakrameṇa pūrvamūrdhvaṃ gatā. Punaḥ sṛṣṭikrameṇa tena cāreṇetyarthaḥ. Santuṣṭā paramānandamayī prītimatī.

Svacchandarūpā indicates the goddess with uncotrollled flow restricts *mahat*. The world emanates through the support of the conscious void in that form. *Tena carena* indicates the initial upward flow by means of the sequence of dissolution. *Punaḥ* indicates the flow of creative succession. *Santuṣṭhā* indicates that she is endowed with love and extreme bliss.

> Ekākinī advitīyā. Satī mahāsphurattārūpā. Ramate svayamiti. Advayānandamayīṃ mahāhantātmikāṃ svasaṃvidamanubhavatītyarthaḥ. Avyaktā viśvottīrṇābhānaikaśarīriṇī. Vyaktamāgatā viśvātmanā prakāśamānā. Athavā avyaktā paśyantīvākpradhānena rūpeṇa, vyaktimāgatā madhyamādivākpradhānena rūpeṇa tattvatrayavinirdiṣṭā. Ātmavidyā-śivākhyaṃ tattvatrayam, tadrūpatayā śabditā. Varṇaśaktitr ayātmikā varṇatrayātmikā śaktitrayātmikā ca || ṚjV on NṢA 4.15-16 ||

Ekākinī shows that she is alone. *Sati* indicates that she is in the form of great expression. *Ramate*, etc. shows that she experiences self-consciosness, which is of the nature of absolute I-ness in the form of non-dual bliss. *Avyakta* means that she has the body of awareness and is transcendent to creation. *Vyaktimāgatā* means she is elucidated in the form of universe. Otherwise, *avyakta* means particularity in the form of *paśyantī*.

Vyaktimāgatā means 'manifested particularly in the form of speech—*madhyamā*,

etc. 'Tattva, etc.' [she who] is hinted at in that form of the three elements named *ātma, tattva, vidyātattva,* and *śivatattva.* 'Varṇaśakti, etc.' indicates that one in the form of three *śakti*s and three letters.

Nityāṣoḍaśikārṇava 4.17-18a

Vāgīśvarī jñānaśaktir vāgbhave mokṣarūpiṇī |
Kāmarāje kāmakalā kāmarūpā kriyātmikā || 17 ||

Śaktibīje parā sāktiriccaiva śivarūpiṇī | 18a

"The *jñānaśakti* called Vāgīśvarī exists in the *vāgbhava* section in the form of liberation. And the *kāmakalāśakti* in the form of desire is in the *kāmarāja* section, which is the form of action. And the supreme power, the very will, in the *śākti* section, is the very form of Śiva."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.17—4.18a:

> Amumevārthaṃ vecayati—vāgiti. Vāgīśvarī vāgbhavādhiṣṭhātrī. Jñānaśaktiḥ, vidhyāpravartakatvāt. Vāgbhave bīje. Mokṣarūpiṇī vidyārūpatayā 'mṛtatvaprkāśikā. Yad rahasyaṃ—"Vidyayā 'mṛtamaśnute" (ĪU 11) iti. Kāmakalā kāmarājabījasārabhūtā. Kāmarūpā mahācamatkārarūpā. Kriyārūpiṇī paramaśṇvarūpiṇī. Paramśivasāmarasyasvarūpiṇityarthaḥ || ṚjV on NṢA 4.17-18a ||

This very meaning elucidates. Vāgīśvara is the goddess of the *vāgbhavakuta.* Due to the propellor of knowledge, she is called *jñānaśakti. Vābhava* means 'in that section.' *Mokṣarūpinī* indicates the illuminator of deathlessness by the form of wisdom. As the Rahasya states, "One attaines eternality through wisdom" (IśBh 11). *Kāmalā* suggests she who is the essence of the *kāmarājakuta. Kāmarūpā* shows that she is in the form of supreme ecstasy. *Kriyātmaka* indicates power in the form of action. *Parā* suggests the all-pervading. *Icchā* is the power of will. *Śivarūpiṇī* means she is in the form of Śiva. Or, the Goddess in the form mingled with supreme Śiva.

Nityāṣoḍaśikārṇava 4.18b-19a

Evaṃ devī tryakṣarā tu mahātiruprasundarī || 4.18b ||

Pāramparyeṇa vijñātā bhavabandhavimokṣaṇī |4.19a |

"Knowing Mahātripurasundarī [constructed thus] by the three letters as known by tradition provides liberation from all worldly bonds."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.18b-19a:

> Evamiti. Asyāyamarthaḥ—evaṃ sāmarthyayuktā trivarṇāmtikā tripurasundarī iti. Evaṃviśiṣṭeyaṃ traipurī vidyā satsampradāyavijñātā kāryakarītyāha—pāramiti. Pāramparena śivādi-svadeśika-parantaguru-pāramparyeṇa. Pāramparyaṃ tu triprakāram—divyasiddamānavabhedena. Iha vidyāyāṃ santānadvayamasti—kāmrājasantāno lopāmudrāsantāna iti. Vidyāyāḥ sakīlaniṣkīlabhedena santānadvayatiḥ. Tayoḥ kāmarājasantānaḥ sakīlavidyānubandhī vicchinnśca. Vicchedo nāma pāramparyaviyogaḥ. Itaro niṣkīlavidyānubandhī lopamudrā 'gastyādiparigṛhītatvādavicchinnaśca. Tatra divyaughaḥ saptabhirgurubhirmudritaḥ, siddhaughaścaturbhiḥ. Mānavaughastvaparyanto 'pyṛjuvimarśinīkartravadhimahā gurubhir aṣṭabhiḥ sthāpitaḥ.

The meaning is that the goddess Tripurasundarī, made of the three letters is associated with these three powers. The wisdom of Tripurā, having these potentialities, if known by a good tradition provides the [desired] actions. That is stated. *Pāram*, etc. means the *guru* lineage, beginning with Śiva and culminating with one's own teacher. There are three sorts of lineages, by the division of *divya*, *siddha*, and *mānava*. In this *vidyā* there are two generations, the traditions of Kāmarāja and the tradtion of Lopāmudrā. Attaining the two traditions of this very *vidyā* means knowing the division of *sakīla* and *niṣkīla*. Among them, the Kāmarāga lineage is associated with the *sakīla* lingeage, but there is a gap in the lineage. The gap in the lineage is the disconnection in the tradition. The next, associated with *niṣkīla*, is practiced by Lopamudrā, Agastya, etc., and thus is not disjoined. There, the divine lineage is sealed by the seven *gurus* and the lineage of the Siddhas is sealed by the four *gurus*. The human lineage is not at its end. Up to the author of the *Ṛjuvimarśinī* it is continued by eight great *gurus*.

> Tatra divyakramo likhyate—madhya-tryaśramadhya-sthāna-gatoḍyāṇapīṭhatasthita-samastavidyābhideyamahā-tripurasundarī-devīvimṛṣṭarūpo mahāprakāśarūpaḥ paramānandalakṣaṇaḥ paramaśivaeva

prathamo guruḥ. Asya guruḥ śrīcaryānātha iti saṃjñā. Sa ca svābhinnāyai vimarśākhyāyai kṛtādau prathamamupadideśa. Atrābhiyukta-vacanam—"Tryaśrāntarauḍḍapīṭhasstā mahātripurasundarī" (SaṃPa).

Herein, the divine lineage is being discussed. The first guru is the supreme Śiva, characterized as the supreme bliss in the form of the supreme light, and reflected in the form of Mahātripurasundarī, which is the essence of all the *vidyās* existing in the Oḍyāṇapīṭhā, in the middle seat of the innermost triangle [of Śrīcakra]. Śrī Cāryanātha is the name of this guru. At first, at the beginning of Sat Yuga, he initiated his own *śakti*, named Awareness, who is not different from him.

Here is the saying of the authority: "Mahātripurasundarī is abiding in the Oḍyānapīṭhā inside the triangle, etc." (SaṃPa). Ityādi.

Adṛśṭavigrahā svāntaruditā paramā kalā |
asvarākāratāmāptā tryaśrasaṅketamadhyagā || (SaṃPa) iti
Eka eva prakāśākhyaḥ paraḥ ko 'pi maheśvaraḥ |
tasya śaktirvimarśākhyā sā nityā gīyate budhaiḥ || (SaṃPa) iti ca.

The supreme *kalā*, whose form is not visualized, emanating inside oneself, attained the form of the vowel 'a' existing in the middle of what is hinted by a triangle.

Whoever is the supreme is Maheśvara and is called Light, being one alone. His *śakti* is called Awareness. She is called Nityā by the wise.

Madhyatryaśrāgrakoṇagatakāmarūpapīṭha-sthita-vāgbhava-bījābhidheya-kāmeśvarī devīvimṛṣṭa-rūpa-śrīmad oḍḍanātha-devas tretāguruḥ. Atrābhiyuktavacanam—"tryaśrāgrakoṇagā yā sā kāmeśī kāmapīṭhagā" (SaṃPa) ityādi.

The guru in the Treta Yuga is Oḍḍanātha whose form is known as the goddess Kāmeśvarī is mentioned by the *vāgbhavabīja* existing in the Kāmarūpa Pīṭha in the front corner of the innermost triangle. Here is the saying of tha authority: "Kāmeśī is the goddess existing in the Kāma Pīṭha, residing in the front corner of the triangle, etc."

Madhya-tryaśradakṣiṇa-koṇagata-jālandhara-pīṭha-sthita-kāmarāja-bījābhidheya-vajreśvarīdevīvimṛṣṭarūpaśrīṣaṣṭhanāthadevo dvāparaguruḥ. Atrābhiyuktavacanam—"trayaśradakṣiṇakoṇasthā vajreśvarī jālapīṭhagā" (*SaṃPa*) ityādi.

The guru of the Dvāpara age is Śrī Ṣaṣṭhanātha in the form refelcted as Vājreśvarī named *kāmarājbīja* which exists in the Jalandhāra Pīṭha of the right corner of the middle triangle. Here the authority states, "Vājreśī is the goddess existing in Jala Pīṭha, which is in the right corner of the triangle" (SaṃPa), etc.

Madhyatryaśrottarakoṇagatapūrṇagiripīṭhasthitaśaktibījābhidheyabhagaālinī-devīvimṛṣṭarūpaśrīmitreśanāthadevaḥ kaliguruḥ. Atrābhi-yukta-vacanam—"tryaśrasyotarapīṭhasthā bhageśī pūrṇapīṭhagā" (*SamPa*) ityādi.

Mitreśanātha, known as the Bhagamālinī goddess, is the guru of the Kālī age mentioned by the *śaktibīja* existing in the Pūrṇagiri Pīṭha in the left corner of the middle triangle. Here is the saying of the authority: "Bhageśī is the goddess existing in Pūrṇa Pīṭha, sitting in the northern corner of the middle triangle, etc."

Mitreśadevaḥ kaliyugādau bhagavatīṃ loopāmudraṃ bhagavantam agastyaṃ ca mahātapaḥpuñjamithunam anugṛhītavān. Etat saptakaṃ divyaugha-saṃjñam.

In the beginning of the Kālī age Mitreśadeva bestowed grace, initiating Lopamudrā. The glorious Lopamudrā and the prosperous Agastya, the union of the cluster of *tapasya*. The group of this seven divyaugha.

Siddhakramo likhyate—lopāmudrā 'gastyābhyām kaṅkālatāpasācāryo 'nugṛhītaḥ. Tena dharmācāryo laghunutukartā 'nugṛhītaḥ. Tena muktadeśī nāma yoginyanugṛhtā. Tayā 'smadgotramahattaraḥ prasiddhabahvapādāno bhojadevadṛṣṭacamatkāro mahādevśikapravaraḥ śrīmān dīpakācāryo daṇḍakartā 'nugṛhītaḥ. Etac catuṣṭayaṃ siddhaugasaṃjñam.

Now the *siddhakrama* is written. Kaṅkalatāpasā is graced by Lopamudrā and Agastya. Dharmācārya, the author of Laghu[stava], is graced by him. A Yoginī named Muktakeśinī, is graced [in turn] by him. Dīpakācārya, the author of *Daṇḍaka*, the greatest in our lineage, reknowned for making many oblations, whose supernatural powers were visualized Bhojadeva, is graced by her. The collection of these four is called the Lineage of Perfected Ones.

Atrābhiyuktavacanam—

Divyaṃ siddhatrayaṃ pūrvaṃ dampatī ca tataḥ kramāt |
Lopāmudrā tathā 'gastyastābhyāṃ kaṅkālatāpasaḥ ||
Tena dharmaśca kṛpayā dharmeṇa ca mahātmanā |
tayā dīpakanāthaśca dīpakena mahātmanā || (SaṃPa) ityādi.

Here is the saying of the authority: "The Divine Lineage and the three Siddhas, and at first, the couples, and afterwards, succussivley, Lopamudrā and Agastya and by them Kaṅkalatāpasā, by him Dharma and Muktakeśī, the mistress of *mantras*, inititated by Dharma with compassion, and she to Dīpaka, the great being" (SaṃPa).

Mānavadramo likhyate—dīpakācāryasyaurasaḥ putraḥ saṅketapūñjaprakāśako jiṣṇudevastenānugṛhītaḥ. Tena kaṭākṣīkṛto mātṛguptadevaḥ prabhākaraguruḥ. Tenāvalokitastejodevaḥ. Tenekṣito manojadevaḥ. Tena dṛṣṭaḥ kalyāṇadevaḥ. Tena saṃbhāvitaḥ śrīratnadevaḥ. Tenāṅgīkṛtaḥ śrīvāsudevamahāmuniḥ. Tena putrīkṛtarjuvimarśinīkartā śivānandamahāyogī. Etadaṣṭakaṃ mānavaughasaṃjñam. Sarveṣāṃ pūjānām pūjyavaktrāt śrotavyam. Pāramparyakramo 'pi pāramparyakramāyātaḥ.

Sarvathā samarcanīyā mahāguravaḥ. Anādaraṇe tu mahān doṣaḥ. Taduktaṃ bhagavatā vyāsamuninā—

ṛtasya dātāramanuttarasya nidhiṃ nidhīnāṃ caturanvayānām |
ye nādriyante gurum araṇīyaṃ pāpān lokāṃste vrajantyapratiṣṭhān || iti, (MBh 1.76.64)
pitā mātā tathaivāgnir gururātmā ca pañcamaḥ |
yasyaie pūjitāḥ pārtha tasya lokāvubhau jitau || iti ca (MBh 3.159.24)

Now the Lingeage of Humans is written. The blood sun of Dīpakācārya, Jiṣṇudeva, he revealer of the collection of the *saṃketa*, or hinted knowledge, is graced by him. The guru of Prabhākāra, Mātṛguptadeva, is graced by him, and by him is graced Tejodeva and Manojadeva is graced by him. Kalyānadeva is graced by him. Śrī Ratnadeva is initiated by him. Śrī Vasudeva is accepted by him. The great yogi Śivānanda, the author of *Ṛjuvimarśinī*, is made a son by him. This group of eight is the Lineage of Humans. Their initiation names should be heard through the mouth of the regardable one. The succession of lineage is coming through the successive tradition. The great gurus should be fully adorned. There is a great vice in making no adoration. As is said by the properous Vyāsa Muni, "The giver of the Truth, the source of the unsurpassable, which is the source of all the four lineages, those who do not regard the adorable gurus, go to the *lokas* of the sinful ones, never to return" (MBh 1.76.64). [And elswehere:] "For him who has worshipped the father, mother, the fire, guru, and the self, he has conquered both the worlds" (MBh 3.159.24).

Abhiyuktavaco 'pi—

lokasādharaṇair dharmair nāvamānyo guruḥ śivaḥ |
catuścaraṇasādharmyādaṭavyāṃ mṛgarāḍiva || iti |

The saying of the authority is, "The guru, who is himself Śiva, should not be insulted, dropping the general rules, having the similarity of the four feet, he is like the lion in the world."

Atrānuktaṃ yadyapi gurupaṅktisamārādhanasthānam, tathāpyetadvidyāviṣate śāstrāntaroktaṃ sthānamādartavyam. Tathā cābhi-yuktaoktiḥ —
"prāṅmadhyayonyoḥ punarārantarāle saṃpūjyet prāg gurupādapaṅktim" (PrSā 9.14) ityādi. Evam aṅbbavidyoddhārastadārādhanaṃ tatsthānaṃ ca. Taduktaṃ śrolakṣaṇasāre—

jātavedasi bhūteśe yātudhāne samīraṇe |
devomaulau caturdikṣu kramād hṛdādikaṃ yajet || iti

Though the location of worshipping thelineages of the guru is not mentioned, the seats mentioned in the other scriptures related to this vidyā should be honored. As the authority says, "In the gap of the middle and the first triangles the rows of the gurus should at first be adorned" (PrSā 9.14). Similarly, the exposition of the *vidyās* of the limbs and worshipping them and their seat is also the same. As is mentioned in Śrī Lakṣaṇasāra, "In the fire, in the lord of the *bhūtās*, in the *yātudhānas* and in the air and in *devamolī*. In the four directions, the heart, etc., should be successively adorned."

"Tataḥ kāmeśvarī nityā (1.26) itydintyānāṃ prasaktestadarcā kathitā.

Sthānaprakārau sampradāyataḥ. "Tarpaṇāni nivedayet" (1.186) ityuktyanyathā 'nupapattyā 'rghyaśuddhirūpadiṣṭā. Sā ca śāstrāntarādāyātā. Tathā cāhurācāryāḥ—

> Svacchanabhairave tantre yadyapīdamudāhṛtam |
> tathāpīha samānatvāt siddhānte 'pyupayujyate || iti | (KaKra 501)

The worshipping of the Nityās is mentioned by saying, "After that is the Kāmeśvarī-Nityā" (NṢA 1.26). The seat and the process is according to the lineage. Purification of the oblational fluid is mentioned by saying, "The water ablution should be offered" (NṢA 1.183). Otherwise, the saying itself would not be possible. And that [ritual process] is borrowed from other scriptures. As the *ācāryas* have said, "Though it is mentioned in *Svacchanda Bhairava Tantra*, it is used also in Siddhānta; here, being equal" (KaKra 501).

> Yathā lakṣasāre 'rghyaśuddhividhānam—
> Kṛtamaṇḍalaparyante hetuyajanamārabhet |
> paśudeśamoṣitāśuddhiḥ śodhanāyāmṛtāya ca || ityādi |
> "Sarvabāhyataḥ" (ii.74) ityetatkulacakrakalpanasūcanam.
> "Pūjayedrādtrisamaye kulācārakrameṇa yaḥ" ityetatkāraṇopādānabījam.
> "Mayā 'pyetad vratasthena kriyate 'dyāpi suvrate.
> Japastrisandhyametastyāstadetatpadasiddaye." (iv.69) ityetat sandhyānuṣṭhāna-mūlam. "Gaṇśa" (i.1) iti sūtraṃ sūryārghyadānanimittam. "Etenaiva" (ii.64) ityetat snānappānādisūcanam." "Evaṃ pūjāvidhānaṃ tu kṛtvdau sādhakottamaḥ" (i.183) iti pūjāvidhānānyathā 'nupapattvyā pūjārambhakālaprāptatālatrayakalpanam "tālatrayaṃ purā dattvā saśabdaṃ vighnaśāntaye (27) iti śrīparātriṃśikoktanītyā samuditam ityśeṣamanavadyam. Bhavabandhavimocinī. Evaṃ pāranparyeṇa saha vijñāteyamavagatā traipurī vidyā śabdato 'dhigatā 'rthato vijñātā ca saṃsārabandhāt sādhakaṃ mocayatītyarthaḥ || ṚjV on NṢA 4.18b-19a ||

The injunction for purifying the oblation is mentioned in *Lakṣaṇasāra*, "Up to the *maṇḍala* of Kṛta one should start the worship of Hetu, the causal element[8] for the purification from sitting in the house of a paśu[9] and for attaing immortality, etc." The formation of the wheel of *kula* is hinted by saying "starting from the most outter part" (NṢA 2.74).

"One should worship at night following the process of *kulācāra*" (NṢA 2.75). This statement is the root for accepting the causal element.[10] The seed for performing the *sandhyā* is, "O vow-keeper, even today this is practiced by me, keeping the *vrata* in order to attain this state through the recitation including three *sandhyās*" (NṢA 4.69).

The basis for offering oblations to the sun is Gaṇeśa, etc. (*NṢ* i.1). The verse, "by this very one" (*NṢ* ii.64) suggests ritual bathing and offering of liquid. The source for meditation on the *mūlavidyā* is "otherwise by which, etc." (*NṢ* iv.51). The verse, "the best practitioner performing at first the ritual of *pūjā* like this..." (*NṢ* i.183) suggests the three *tālas* at the beginning of the *pūjā* for performing *pūjā* would not be possible otherwise. According to *Parātriṃśikā*, "To subdue the obstacles three beatings should be made with sound." Thus the whole is faultless. "Bhavabandha

vimocinī": knowing thus the wisdom of Tripurā, following the lineage with regards to the words and their meaning, the practitioner is liberated from worldly bonds.

Nityāṣoḍaśikārṇava 4.19b—4.20

Saṃsmṛtā pāpaharaṇī japtā mṛtryvināśinī || 4.19b ||

Pūjitā duḥkhadāridryavyādhidaurbhāgyaghātakī |
Hutā vighnaughaśamanī dhyātā sarvārthasādhakī ||4. 20 ||

"While remembered removes the vices; while recited, removes death; while worshipped, destroys pain, poverty, disease and misfortune; while given sacrifices, pacifies all the obstacles and while meditated upon provides all objects."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.19b-20:

> Asyāḥ saṃsāramocakatve yuktim āha—saṃsmṛteti. Pāpaharaṇī. Pāpaṃ puṇyasyāpyupalkṣaṇam. Paramārthavit puṇyapāpairna saṃspṛṣyate. Taduktaṃ Śrī Paramārthasāre—
>
> hayamedyaśatasahasrāṇyapi kurute brahmaghātalakṣāṇi |
> Paramārthavinna puṇyairna ca pāpair lipyate vimalaḥ || (70) iti || ṚjV on NṢA 4.19b-20 ||

The evidence of this being the liberator from the world is mentioned—'saṃsṛta etc.' 'Pāpahāriṇī.' *Pāpa* also indicates virture. The knower of ultimate reality does not become stained by vice and virture. As is mentioned in *Paramārthasāra*, "Even if he performs 100,000 horse sacrifices, or kills lakhs of brahmins, the knower of supreme reality remains free of the stains of virtue and vice, being himself stainless" (70).

Nityāṣoḍaśikārṇava 4.21-23

Etasyāḥ ṣṛṇu deveśi bījatritayasādhanam |
dhavalāmbarasaṃbīto dhavalāvāsamadhagaḥ || 4.21 ||

Pūjayed dhavalaiḥ puṣpair brahmacaryaratto naraḥ |
dhavalaireva nairvedyair dadhikṣoraudanādhibhiḥ || 4.22 ||

Saṅkalpadhavalairvāpi yathākāmaṃ yathā labhet |
saṃpūjya parameśānidhyāyet vāgiśvarīṃ parām || 4.23 ||

"O Goddess of the gods listen to the practice of the three seed *mantras* of this [tradition]. Covered by a white dress, being seated in the middle of a white seat one should worship with white flowers, keeping celibacy, offering white foods like rice, milk, curd, etc. Offering the white mental objects according to desires, [he should accept] whatever he receives. After worshipping the supreme Goddess [in this way], the *sādhaka* should then meditate on the supreme Goddess as speech."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.21-23:

Asyaā vidyāyāstayāṇāṃ bījānāṃ pratyekamārādhanaṃ vaktumupakramate—etasyā iti. Tatra prathaṃ vāgbhavabījasādhanam āha—dhavaleti. Dhavalāmbaraṃ śaklvastram. Dhavalāvāsaḥ saudhagṛham. Brahmacaryarato vanitājanaṃ vāgadhidevateti manyamānaḥ. Aṣṭāṅgamaithunavarjita ityarthaḥ. Uktaṃ ca—

Smaraṇaṃ kiirtanaṃ prekṣaṇaṃ guhyabhāṣaṇam |
saṃkalpo 'dhyavasāyaśca kriyānirvṛttireva ca ||
Etanmaithunamaṣṭāṅgaṃ pravadanti manīṣiṇaḥ | iti | (*DaSmṛ* vii.31-32).

[The lord] starts discussing the practice of each of the three sections of this *vidyā*. First, the practice of the *vāgbhavakuta* is mentioned. *Dhavalāmbara* means 'white dress.' *Dhavalāvāsa* means 'white house.' *Brahmacāryarata* indicates that one who considers all women to be the goddess of speech. That one who has renounced the eightfold intercourse is [the object of] meaning.

As it is said, "Memory, speech, play, sight, gossip, desire, determination, and performing the act. The wise say that this is the eightfold intercourse" (DaSmṛ 7.31-32).

Saṅkalpadhavalairvā 'pīti. Dhavalopakaraṇavaikalyebhāvitaśvaityaiḥ. Vāgīśvarīṃ parāmiti. Mahāsphurattaṃ pūrṇahaṃ-vimarśarūpām anāhatalakṣaṇāṃ vācam ityarthaḥ. Uktaṃ ca—"Anāhataśīrṣṇī vāg somasya tṛpyatu" (TaiSaṃ iii.2.5.1) iti || ṚjV on NṢA 4.21-23 ||

Saṅkalpa dhavalir, etc. indicates that in the absence of white objects then white objects of imagination should be offered. *Vāgeśvarīm*, etc. indicates the speech characterized as the supreme expression of the inarticulate awareness of the full I-ness. As is said, "The supreme speech, being *anāhata*, while served with *soma* should be pleased" (TaiSaṃ 3.2.5.1).

Nityāṣoḍaśikārṇava 4.24

Bījarūpām ullasantīṃ tato 'naṅgapadāvadhi |
brahmagranthiṃ vinirbhidya jihvāgre dīparūpiṇīm || 4.24||

"After that one should meditate [on the Goddess] in the form of light at the front of the tongue emanating herself in the form of *bīja* down to the seat of Kāmadeva, thereby breaking the brahmā-knot."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.24:

> Antarmātṛkodayapratipattim āha—bījeti. Bījarūpāṃ vāgbhava bījādhiṣṭhāna-mahāśaktirūpām. Ullasantīṃ jyotīrūpatayā paśyantyādikrameṇordhvaṃ sphurantīm. Anaṅgapadāvadhi. Anaṅgao 'śarīraḥ, akulasthānagataḥ paramaśivaḥ. Anaṅgaśabdo 'śarīra iti rahasyam. Tadeva padam, padyate jñāyate mumukṣubhir iti.

The attainment of the arising of the *mātṛkā* is mentioned by *bīja*, etc. *Bījarūpāṃ* indicates the goddess of the *vāgbhava-kuta* in the form of supreme *śakti*. 'Ullasantīṃ' indicates the goddess emanating upward in the form of light through the successive order starting from *paśyantī*. 'Anaṅgapadāvadhi' indicates that one who without a body, the supreme Śiva in the seat of *akula*. The term 'anaṅga' indicates figurelessness. This is the secret. That very [secret] is the *padam* for that is known by those who are desiring to be liberated.

> Brahmagranthiṃ vinirbhidyetyasyāyamarthaḥ—prathamaṃ mūlādhāra-gatacatur-dalakamala-karṇikāgatecchājñāna-kriyāśaktyātmakat-rikoṇasthānāt tadghaṭaṃ vinirbhidyati. Atra rahasyāgama-sārasampradāya-tattvavido mahāyogipravarāḥ sāmbamiśrāḥ—"Yā sā mitrāvaruṇa-sadanāduccarantī" (SāPa 5) iti. Asyārthaḥ sāmbapañcāśikāvivṛttiracane śrīkṣemarājācāryakṛte draṣṭavyaḥ. Dīparūpiṇīṃ prakāśaikarūpiṇīm.

'Tadavadhī' means 'up to that.'The meaning of 'breaking the *brahmagranthi*' is: breaking at first the the *ghaṭa*[11]from the triangular seat which is composed of will, knowledge, and action that lies in the center of the four petaled *mūlādhāra* lotus.

Here, Samba Miśra, the supreme yogi who knew the reality of the tradition of the essence of the secret knowledge, states, "She who emerges from the residence of Mitravaruna" (SP 5). The meaning of this should be seen in the Sāmbapañcaśikhavivṛti written by the master Kṣemarāja. 'Dīparūpiṇīṃ' indicates the goddess in the form of mere light.

> Yā sā śaktirjagaddhātuḥ kathitā samavāyinī |

icchātvaṃ tasya devī sisṛkṣoḥ pratipadyate ||
Evametaditi jñeyaṃ nānyatheti suniścitam |
jñāpayantī jhaṭityantarjñānaśaktirnigadyate ||
evaṃbhūtamidaṃ vastu bhavatviti yadā punaḥ |
jātā tadaiva tattadvat kurvantyatra kriyocyate ||
evameṣā trirūpāpi punarbhedairanantatām |
arthopādhivaśādyāti cintāmaṇiriveśvarī ||
tatra tāvatsamāpannā mātṛbhāvaṃ vibhidyate |
dvidhā ca navadhā caiva pañcāśaddhā ca mālinī ||
bījayonyātmakād bhedā dvidhā bījaṃ svarā matāḥ |
kādayaśca smṛtā yonirnavadhā vargabhedataḥ ||
bījamatra śivaḥ śaktiryonirityabhidhīyate |
vargāṣṭakavibhedena māheśvaryādi cāṣṭakam ||
prativarṇavibhedena śatārdhakiraṇojjvalā |
rudrāṇāṃ vācakatvena tatsaṃkhyānāṃ niveśane || (3.5-13, 15)

"O Devi, the power which is mentioned as associated with the creator of the world attains the nature of will while desiring to create.

"The *śakti* which suddenly makes known that something is thus and is not otherwise and is called *jñānaśakti*.

"Moreover, that which creates by merely [thinking] "Thus it is and thus it should be" and creates according to that is called *kriyāśakti*.

"Though being only threefold, the goddess attains innummerable forms, being thus imposed on the objects like *cintāmani*.

"Thus, attaining there the motherness, she becomes divided into 2, 9, and 50 forms of *malinī*.

"In two, by the division of *bīja* and *yoni*, where the seeds are the *svara* and *ka*, etc., are regarded as *yoni*.

"Ninefoldness is regarding the division of the groups, wherein Śiva is known as *bija* and Śakti is mentioned as *yoni*. By the division of eight groups are the eight groups of the mothers, starting from Maheśvarī.

"Regarding each letter, [she] is glistening by the fifty rays, associating these numbers as the expressor of the Rudras (MāVi 3.5-13, 15).

Iti śrīmālidīvijayanirūpitanītyā pārameśvarī parā vāk prasarantī icchājñānakriyāśaktirūpatāṃ (śritvā) bījayonivargavargyarūpāṃ śivaśaktimāheśvaryādivācikāmādikṣāntarūpāṃ mātṛkātmatāṃ śritvā jihvāgrānnirgacchanti cintayediti bhāvaḥ || ṚjV on NṢA 4.24 ||

Thus, according to the Śrī Mālinīvijaya, the supreme goddess of speech, while manifesting in the form of will, knowledge, and action, attaining motherhood in the form of the section and sectioned as bīja and yoni, as Śiva and Śakti, in the form of 'a' to 'kṣa' denoter of Maheśvarī, etc. This goddess should be meditated upon as flowing out from the tip of the tongue.

Nityāṣoḍaśikārṇava 4.25—4.33

Cintayennaṣṭahṛdayi grāmyo mūrkho 'tipātakī |
śaṭho 'pi pādamekaṃ suspaṣṭaṃ vaktumakṣamaḥ || 25 ||

Jaḍo mūko 'tidurmedhā gataprajño vinaṣṭadhiḥ |
so 'pi saṃjāyate vāgmī vācaspatirivāparaḥ || 26 ||

Satpaṇḍitaghaṭāṭopajetā 'pratihataprabhaḥ |
sattarkapadavākyaārthaśabdālaṅkārasāravit || 27 ||

Vātoddhatasamudromimālātulyairupanyaset |
sukumāratarasphārarītyalaṅkārapūrvakaiḥ || 28 ||

Padagumphairmahākāvyakartā deveśi jayate |
Vedavedāṅgavedāntasiddhāntajñānapāragaḥ || 29 ||

jyotiśśāstretihāsādimīmāṃsāsmṛtivākyacit |
purāṇarasavādādigāruḍānekamantravit || 30 ||

Pātālaśāstravijñānabhūtatantrārthatattvavit |
vicitrācitrakarmādiśilpānekavincakṣaṇaḥ || 31 ||

Mahāvyākaraṇodāraśabdasaṃskṛtasarvagīḥ |
sarvabhāṣārutajñānī samastalipikarmavit || 32 ||

Nānaśāstrārthaśikṣādivettā bhūvanaviśrutaḥ |
sarvavāṅmayavettā ca sarvajño devi jāyate || 33 ||

"Even if one is heartless, savage, dull, highly sinful, foolish, unable to even speak a single word clearly, unconcious, mute, having wrong conceptions and who has lost the wisdom, whose knowledge is collapsed, even such a one becomes a good speaker like Vacaspati by meditating thus and becomes a good paṇḍita conguering the groups of egos, being unstoppable by the others. This one becomes the knower of sound logic,

knowing the essence of eloquence in each word and sentence. By installing [the phoneme sequence] garland-like waves of the ocean, propelled by the wind.

"O goddess of the gods, with the poetic speech, expressing in the very tender way, he becomes the author of the great epics, adorned with the above attributes.

"He attains the ultimate knowledge of the limbs of the Veda, including Vedānta and Siddhānta and becomes the knower of astrologer, history, Mīmāṃsā, and the saying of the Smṛti, as well as the Purāṇas and alchemy. He becomes a knower of the various mantras like garuda and knows the teachings of the Underworld as well as the essence of the Bhuta Tantra. He becomes perfect in all the arts, including architecture. His words are purified by knowing all grammatical rules. He can sing all the Śāstras, and becomes the knower of all the languages and sounds. He knows all the scripts.

"He also becomes the knower of the essence of all the śāstras, including phonetics and becomes reknowned throughout the world. O Goddess, he becomes the knower of all the scriputres or becomes omniscient."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.25-33:

> Cintā punaḥ punarnibhālanam. Naṣṭahṛdayaḥ. Viśvapratiṣṭhā-sthānatvāc-catprakāśo hṛdayam. Uktaṃ ca—"sarveṣāmeva jantūnāṃ saṃvid-dhṛdaya-mucyate" iti. Grāmyaḥ paśukarmrataḥ. Mūrckaḥ sadasadvivekānabhijñaḥ. Atipātakī niṣiddhaikasevī. Śaṭhaḥ vañcakaḥ. Jaḍaḥ anavahitaḥ. Mūkaḥ asphūrita-vāk. Atidurmedhāḥ atiśayena durbuddhiḥ. Gataprajño gatasthiraprajñānaḥ. Vinaṣṭadhīḥ anutpannadhīḥ. Paṇḍitāḥ paṇḍā samyaktattvadarśinī prajñā saṃjātā yeṣāṃ te paṇḍiyāḥ.

Cinta is reflection again and again. The heart is the conscious light, being the fundamental ground of the world. As it is said, "The consciousness of all the beings is called the heart." *Grāmyaḥ* is one engaged in *paśukarmaḥ*. *Murkha* is one not knowing how to discriminate between right and wrong. *Atipātakī* is one who performs all the prohibited actions. *Śathaḥ* is one who fools others. *Jaḍaḥ* is one who is unconscious. *Mūkhaḥ* is one whose speech is not expressed. *Atidurmedhaḥ* is one who is extremely evil minded. *Gataprajñā* is one whose stable knowledge is

collapsed. *Bīnaṣṭadhīḥ* is one whose wisdom is not evolved. *Paṇḍitā* are those who have *paṇḍā*, the wisdom which illuminates correctly the real essence.

> Ghaṭā samūhaḥ. Āṭopo gavaṃ. Apratihataprabha ārambha-madhyaviśrānti-daśāsvaskhalitavaktratejo ityarthaḥ. Atrābhiyuktavacanam—
>
> iti nigaditavānasau mahātmā parikarabandhagṛhītavaktratejāḥ |
> akathayadidamajñatopaśāntyai paramapadaikavibodhakaṃ vasiṣṭhaḥ || iti,
> (YoVā 2.2.28)
>
> Yatkathyate hi hṛdayaṅgamayopamānauktyā girā madhuramugdhapadārthayā ca |śrotustadaṅga hṛdayaṇoaruti vusāru vyāobitu tailam iva vāriṇii vārya śaṅkām (YoVā iii.84.45).

Ghata is the collection. *Āṭopa* is pride. *Apratihataprabha* is one having light on the face, not fading in the beginning, in the middle or resting stages.

Here is the saying of the authority, "Vasiṣṭha, that great soul having light in his face, seated in the intense yogic seat mentioned that which makes known the supreme state as he mentioned this to pacify ignorance." (YoVā 2.2.28).

[And again:] "What is mentioned by the words "attractive to the heart" associated with logic and with the word meanings being sweet and delicious that pervades in totality the heart of the listener like oil pervades water, removing the doubts" (YoVā 3.84.45).

> Sattarketi. Āgayayuktyanubhavopetaḥ sattarkaḥ. Sāraśabda utkarṣavācī. Padagumphaiḥ padasamūhaiḥ. Vedaḥ karmakāṇḍam. Vedāṅgaṃ niruktādi. Vedāntaḥ adhyātmabhāgaḥ. Siddhāntaḥ śaivaśāstram. Jñānaśabdo vedadiṣu caturṣu saṃbaddhyate. Pāragaḥ kāṣṭhāṃ prāptaḥ. Jyotiḥśāstram ārya-bhaṭīyādiḥ. Itihāsādiḥ bhāratādiḥ. Mīmāṃsā pūrvā cottarā ca. Smṛtiḥ manvādiśāstram. Vākyāni goṣṭhīṣu vidagdhaiḥ prayuktāni pañcā-vayavayuktāni. Viditaḥ sarvatra. Purāṇaṃ aṣṭadaśasaṃkhyākam. Rasavādatantraṃ kākacaṇḍeśvarīmatādi. Ādiśabdo gandhayuktyāditantraṃ parāmṛśai. Pātālaśāstraṃ biladvāraprakāśakaṃ śāstram.

Sattarkaḥ, etc. is the logic associated with the scriptural source, reasoning, and experience. The term *sāra* indicates excellence. *Padagumpha* indicates the collection of the words. *Veda* is the *karmakhanda*. *Vedāṅga* is *nirukta*. *Vedānta* is the portion of philosophy. 'Siddhānta' is Śaiva doctrine. The term 'jñāna' is associated with the four Vedas, etc. 'Pāragaḥ' is one who has attained the heights. 'Jyotiḥśāstraṃ' is the scripture written by Ārya Bhaṭṭa et al. 'Itihāsādi' indicates the Mahābhārata, etc. 'Mīmāṃsā' indicates both *pūrva* and *uttara*. 'Smṛti' indicates the scripture mentioned by Manu et al. 'Vākya' are the [syllogisms] associated with five limbs used by one who is accusing others in the meetings. 'Viditaḥ' means every where [known]. 'Pūrāṇam' are eighteen in number. 'Rasavādatantraṃ' indicates *Kākacandeśvarīmataṃ*, etc. The term 'ādi' suggests the Tantras like *Gadhayukti*. 'Pātalaśāstraṃ' is the scripture which elucidates the gate to the underworld. '

> Vicitreti. Ādiśabdena mayamatādikaṃ lakṣyate. Śilpānekavicakṣaṇa iti giristambhodadhipānāsurabhakṣaṇendrapadabhraṃśanādipravīṇa ityarthaḥ. Mahāvyākaraṇetyatra mahacchabdena maharṣipraṇītaṃ mahābhāṣyādikaṃ

lakṣyate. Sarvabhāṣārutajñānī. Sarveṣāṃ jantūnāṃ bhāṣājñānī rutajñānī ca. Yathāyogyaṃ manuṣyāṇāṃ bhāṣā vijānāti, pakṣyādīnāṃ virutaṃ ca jānāti. Yadāha pakṣivākyaśravaṇapratikriyayoḥ kaṇvaṃ prati vyāsamuniḥ—

Viṣvamitrasutāṃ brahman nyāsabhūtāṃ bharasva vai |
kāmakrodhāvajitavān sakhā te kauśikīṃ gataḥ ||
Tasmāt poṣaya tatputrīṃ dayāvāniti te 'bruvan |
Sarvabhūtarutajño 'haṃ dayāvān sarvajantuṣu ||
Nirjane 'pi mahāraṇye śakuntaiḥ parivāritām |
ānyitvā tataścaivanāṃ duhitṛtve nyayojayam || iti | (MBh i.72.14)

By the term *ādi* ,*māyamata*, etc. are hinted. *Śilpānekavicakṣaṇa* is one perfected in *giristhambha*, *udārīpāna*, *asuravakṣaṇa*, and *indrapadabramśana* (dethroning Indra). Within the term *mahāvyākaraṇa*, the term 'great' indicates the Mahābhāṣya composed by great sages. *Sarvabhāṣyarutajñānī* indicates the knower of the languages of all the beings as well as the sounds. He knows accordingly the languages of the human beings as well as the sounds of the birds, etc. As is said by Vyāsa to Kaṇva regarding listening and responding to the birds' speech: "O Brahman, sustain the daughter of Viśvamitra who is placed here as your beloved, she who is gone to Kauśiki and with whom you have conquered desire and anger. They mentioned that because of this you should nourish the state of being compassionate. Being myself the knower of the language of all the beings and compassionate to all beings, I brought her from the great forest where she was associated with the birds and kept her as a daughter" (MBh 1.72.14).

Samastalipikarmavid bahubhedabhinnākṣarvinyāsakarmāpi vijānāti. Nāneti. Nānāśāstraṃ nyāya-vaiśeṣika-sāṃkhyayoga-baudhhārhata-pāśupata-pañcarātra-bharata-vātsyāyanīyādi. Śīkṣā śikṣyate 'ṇayeti varṇādyuccāraṇalakṣaṇam, śikṣyanta iti vā śikṣā varṇādayaḥ. Śikṣaiva śīkṣā. Daidhyamāgamāyātam. Bhuvanaviśruto lokeṣu prathitayaśāḥ. Sarvajño devi jāyata iti. Īśvarakalpo bhavtītyarthaḥ || ṚjV on NṢA 4.25-33||

He knows even the works of installing the varieties of the letters. The manifold *śāstras* are Nyāya, Vaiśeṣika, Saṃkhya, Yoga, Bauddha, Ārhata, Pāśupata, Pañcarātra, Bhārata, Vātsyāyana, etc. *Śīkṣā* is etymologically derived as that by which something is instructed. And there is another derivation, "which instructs," by which is known the letters, etc. *Śikṣā* is itself *śīkṣā*. This long *ī* is used in the Āgama tradition. *Bhuvana viśruta* means 'known throughout the world.' *Sarvajña* indicates that one becomes equal to God.

Nityāṣoḍaśikārṇava 4.34—4.37

Tathā kāma-kalārūpā madanāṅgakuragocare |
udayāryamabimbābhā samujjvalavapuḥ priye || 34 ||

Sphuraddīpaśikhākārā bindudhārāpravarṣiṇī |
samastabhuvanābhogakavalīkṛtajīvitā || 35 ||

Mahāsvamahimākrāntasvasthā 'haṅkṛtibhūmikā |
krameṇa ca tato 'naṅgaparyantaṃ prollasantyapi || 36 ||

Śarīrānaṅgaparyantamekaivamubhayātmikā |
tato bhavati deveśi sarvaśṛṅgāramāninām || 37 ||

"Likely, o beloved, [by meditating on Devī] in the form of kāmakalā emerged in the sprout of madana, with the light-circle of the rising sun, a luminous body with an expanding flame top. She exists while gulping all the beings manifested to enjoy the world.

Existing in I-ness, keeping herself within her own supreme glory, and manifesting successively down to tha ground of kāma, which is the within the body, manifesting in two forms while being alone."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 4.34-37:

Atha kāmarājabījasādhanamāha—tatheti. Tathā yathā vāgbhava-bījasādhanamuktam. Kāmakalārūpā kāmakalārūpā kāmarāja-bījasārabhūtā. Śaktir iti śeṣaḥ. Madanāṅkuragocare. Madanāṅkura iti yonivalyāntaḥ sphuran māṃsaviśeṣaḥ tasyagocare yonisthāne. Tasyāḥ pratipattim āha—udayāryameti. Udayaḥ prakaṭībhāvaḥ. Uryamā raviḥ. Samujjvala-vapuḥ atidīptavapuḥ. Sphuraddīpaśikhākārā. Dīpaśikhāśabdena jyotistanturlakṣyate, tadākārā. Bindu-dhārā-praveṣi-ṇīdruta-lākṣābinduva-druktāmṛta-dhārāvarṣiṇī. Samasteti. Bhuvanābogaśabdena prāṇijātaṃ lakṣyate. Grāsīkṛtaprāṇtjīvitā. Sarvaṃ prāṇivātaṃ kāmakalāvaṣṭabdham ityarthaḥ. Maheti. Asyāyamarthaḥ—mahatā svamahimnā ākrāntaṃ sarvam, tayā ākrāntyā hetunā svasthā sukhena sthitā. Sarvaprāṇinām ahaṅkṛti-bhūmiketi. Bhūmikā avasthitiḥ || ṚjV on NṢA 4.34—4.37 ||

The term '*sādhana* of the king of desire' mentions the practice of the *kāmarāja* section of the *mantra*. As it is there is [a commentary] on *vāgbha*, so is it here as well. *Kāmakalārūpa* indicates the goddess who is the essence of the *kāmarāja* seed. Power is the remainder. *Madanaṅkura* is a particular sort of flesh emerging from within the *yonimaṇḍala*. *Tasyagoccare* means 'in the seat of yoni.'

The manifestation of her is here mentioned. *Udayarama*, etc. *Udayaḥ* is emergence. *Aryamā* is the sun. *Samujjvalavapuḥ* indicates a highly luminous body in the form of highly flaming light. By the term *dīpaśikha* the thread of light is indicated. She is in this form. Bindu indicates the raining of the flow of nectar like the drops of *lākṣā*. The term *bhuvanabhoga* indicates all beings. She who exists, swallowing all the beings. All the beings are captured by *kāmakalā*. This is the meaning.

The whole is grasped by her great glory. Because of being easily grasped she certainly exists. She is the ground of the I-consciousness of all the beings.

Notes to Nityāṣoḍaśikārṇava Chapter 4

1 Prem Caitanya once said to Sthanesvar, "You should be like oil in water." Oral Communication, Kathmandu, Nepal, May 22, 1997.

2 Cf. the *Yoginīhṛdaya-dīpikā*.

3 This experience occurs through the practice of mahāmudrā in which the face-gates are closed and the prāṇa is pressed.

4 *Paśyantī* = 11 letters. *Madhyamā* = 9 *nādas*. *Vaikharī* = 47 (excluding a, *ha*, and *kṣa*).

5 *Trivṛtkaraṇa* is common in the *Candogyopaniṣad* and is prior to the *pañcīkaraṇa* as expressed by Śaṅkarācārya in his *Śarīraka-Mīmāṃsa*. This passage refers to the *prāṇava* as well as other threefold divisions.

6 Vidyānanda reverses *śarma karma*.

7 Here, *kula* refers to the 36 elements.

8 Prem says this refers to the injection of semen in *kulācāra* and is related to *kundagolaka* worship.

9 Paśus are those who are bound by Vaidika injunctions.

10 This is a reference to the internal generation of semen. Ultimately, one will feel that you have a thousand yonis.

11 Here, *ghaṭa* suggests the veiling reality.

Atha Pañcamaḥ Paṭalaḥ

Now the Fifth Chapter

Nityāṣoḍaśikārṇava 5.1-2

Śrī Devyuvāca:
Sarvametat tvayā proktaṃ tripurājñānamuttamam |
kāmatattvavidhijñānaṃ mokṣatattvapadāvadhi || 5.1 ||

The Goddess says, "All of this is elucidated by you—the knowledge of the rules of the *kāma-tattva* leading up to the element of *mokṣa,* which is the supreme knowledge of the three cities."

Idānīṃ japahomānāṃ vidhānaṃ vada śaṅkara |
yenānuṣṭhimātreṇa mandabhāgyo 'pi siddhyati || 5.2 ||

"Now Śaṅkara, explain the injunctions of *japa* and *homa*, by performing which even the fortuneless become perfect."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.1-2:

> Evaṃ caurthaṃ paṭalaṃ parāmṛśya trayaṃsrśatsūtragrathite pañame paṭale vimarśanīyāni padāni vimṛśyante. Tacca homārcanādiparam. Taiḥ samārādhitā devāḥ prasīdantītyasminnarthe vyāsamuniḥ—
> Japahomanamaskāraiḥ stotraiśca puruṣarṣabha |
> daivatāni prasādaṃ hi bhaktyā kurvanti bhārata || iti | (Mbh iii.150.24.)

Thus, after reflecting on the fourth chapter, in the fifth chapter, composed of thirty-three verses, the terms to be contemplated are considered. These [terms] related to sacrifice, worship, and the like. The gods are pleased by being worshipped through [sacrifice and *pūjā*]. In this regard Vyāsya says: "O sons of Bhārata, the best of mankind pleases the gods through the devotional acts of *japa, homa,* and *nāma* (Mbh 3.150.24).

Śrī devītyādi. Tripurājñānam. Tripurāyāḥ parāśakteḥ sambandhi yad jñānaṃ tat tripurājñānam. Kāmatattvavidhijñānaṃ kāmatattvaprakārānubandijñānam. Sa ca śaktyunmeṣaviśeṣa eva. Kāmatattvaviṣajñānamiti pāṭhe kāmaḥ kāmabījam. Tattvamityaatra tadā prakētibhūtenāhamityantar-ullekhā-vimarśasvabhāvaṃ jñānam svarūpae bhāvapratyayaḥ tena vāgbhavabījaṃ lakṣyate.

The knowledge of Tripura is the knowledge related to the three cities, which are the supreme power. *Kāmatattvavidhijñānam* is the knowledge conjoined with the injunctions connected with *kāmatattva*. It is a special stage in the evolution of power. In the reading 'kāmatattvaviṣajñāmaiti' *kāme* indicates the seed *mantra* of *kāma*. *Tattva* refers to the knowledge having the nature of the non-awareness of the inner expression of *ahaṃ*, which is [one's] innate nature. Herein, a suffix is added to *bhāva* [to denote essence], which indicates 'nature.' In this way, the *vābhava bīja* is indicated.

Viṣaśabdena vyāptivācinā 'mṛtam. Tena kāmarājavāgbhavaśaktibījānāṃ jñānamiti yāvat. Mokṣatattvapadāvadhi. Mokṣasya tattvaṃ mokṣasya bhāvaḥ tadeva padaṃ padyata iti, tadavadhi.

By the term *viṣa*, which indicates pervasiveness, *amṛta*-[*bīja*] is mentioned. By this the knowledge of the seed *mantras kāmarāja*, *vāgbhava*, and *śakti* is [mentioned]. The essence of *mokṣa* is the attainment of that state leading up to it (*tadāvadhi*).

Taddhi yadā mokṣasvabhāvae paryavsyati tadā kāmatattvavidhijñānaṃ proktamiti pūrveṇa sambandhaḥ. Taduktaṃ śrīparamārthasāre—
Mokṣasya naiva kiñciddhāmāsti ca cāpi gamanamanyatra |
ajñānagranthibhidā svaśaktyābhivyaktatā mokṣāḥ || (60) iti .

Thus, when one enters into the condition of liberation then there is knowledge of the process of the previously mentioned *kāma* element and this is the connection [between *mokṣa* and *sambandha*]. Thus it is said in the *Śrī Paramārthasāra*, "For the liberated one there is neither a dwelling place nor anywhere to go. Liberation is the revelation of the power of the Self through the breaking of the knot of ignorance" (PS 60).

Vidhānaṃ prakāram. Yena vidhānena. Mandabhāgyaḥ akiñcanaḥ. Apiśabdenānekajanmamadhye 'pyadṛṣṭlakṣmīvadanatā sūcyate. Siddhyati parabhairavadevatāvadanenaiva dehena samastavibhūtibhājanaṃ bhavati || ṚjV on NṢA 5.1-2 ||

'Vidhāna' means 'types.' By performing these types [there is attainment]. 'Mandabhāgyaḥ' means 'who has nothing.' The term 'api' suggests that one who has not seen the face of Lakṣmī throughout all his lives. 'Siddhyati' suggests that through the form of the divine face of the supreme Bhairava he becomes the support of the complete perfections.

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.1-2:

> Atha pañcamapaṭale viṣamapadavyākhyā likhyate. Sarvametat tvayā proktaṃ tripurājñānamuttamam. Kāmatattvavidhijñānaṃ mokṣatattvatrayāvadhīti. Kāmasya tattvaṃ kāmatattvam. Kāmaḥ paramaśivastasya tattvaṃ vimarśarūpaparameśvarīsvarūpaṃ kāmakaletyucyate. Vidhir iti sakalaniṣkalabhāvena tasya viniyogaprakāraḥ. Jñānaṃ tadavagatiḥ. Tadeva "mokṣarūpiṇī" (4.7) iti padena darśitam.

Now in the fifth chapter the exposition of the unarranged terms is written. *Kāmatattva* is the substantial essence of desire. Desire is the essence of supreme Śiva, the essence of the supreme Goddess in the form of awareness and is called *kāmakalā*. *Vidhi* refers to the way of performance in its universal and transcendental essence. *Jñānam* is the attainment of that. This is shown by the term *mokṣarūpiṇī*.

> Athavā kāmatattvavidhijñānaṃ kāmarājbījasādhanam, tena vaśyādikāraṇaṃ veti. Mokṣo muktiḥ śaktiśivasāmarasyaprāptilakṣaṇam. Tadapi vāgbhavabījasādhaneneti "vāgbhave mokṣarūpiṇī" (5.17) iti paden darśitaṃ purastāt. Tattvatrayāvadhīti. Ātmavidyāśivatattvānāṃ tribījarūpeṇa vyāpakatvamapi kathitameveti bhāvaḥ. Pratyekeabījasādhane prayoge || AR on NṢA 5.1-2 ||

Otherwise, *kāmatattva-vidhijñānaṃ* is the practice of the seed *mantra* of *kāmarāja*. By it one controls [others]. *Mokṣa* is liberation, the nature of which is the attainment of the mingling of Śiva and Śakti achieved through the seed *mantra*, *vāgbhava*, which was hinted previously through [the phrase] *vābvhāve mokṣarūpiṇī* (4.17). Pervasiveness is mentioned in the three seed *mantras* which contain the *ātma-*, *vidyā-* and *śiva-tattvas*. *Prayoga* is the practice of each of these seeds.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.1-2

> Śrīdevī—sarvametat tvayā proktaṃ tripurājñānamuttamaṃ kāmatattva-vidhijñānamityādi. Kāmaḥ paramaśivaḥ, tasya tattvaṃ parāśaktisvarūpā kāmakalā vidhiriti sakalaniṣkalabhāvena vidhānaṃ tatsādhanam, jñānaṃ tadavagatiḥ. Mokṣatattvatrayāvidhi. Mokṣabījatattvākhyād vāgbhavabīja-tattvākhyādārabhya trayāvadhi triśakti(tri)tattvādidtrivṛtkārantvāvadhi bījāvadhi vyāsena pratibījaṃ samāsena mūlavidyāyāśca yatsādhanaṃ prāg darśitaṃ tatsarvaṃ trpurāviṣayamiti. Atra "ādyā" (iv.4) ityādinā granthena prāganuktvaṃ devyā japahomārcābhyāṃ divhānam vadeti prārthitaṃ || MAR on NṢA 5.1-2 ||

Kāma is the supreme Śiva. The essence of that is the *kāmakalā* in the form of supreme Śakti. *Vidhi* is action done with the feeling of *sakala* and *niskala*. *Jñānaṃ* is the attainment of that. Starting from the essential seed *mantra* of liberation which in essence is the seed called *vāgbhava* up to that seed which creates the triadic

performance of three *śaktis* and thee *tattvas* one by one and collectively of the root vidyā. The performance of the *mūla-vidyā* is previously hinted, the whole of which is connected to Tripurā. Here, by the section beginning with "ādyā" etc., the performance of recitation, oblation, and worship, previously not discussed is herewith requested to be explicated.

Nityāṣoḍaśikārṇava 5.3-5

Īśvara uvāca
Śṛṇu devi pravakṣyāmi tripurāmantrasādhanam |
japahomavidhānaṃ tvaṃ samṇhitaphalapradam || 5.3 ||

The lord says, "Listen goddess, I will speak of the *sādhana* of the *mantra* of the three cities as well as the process of recitation and oblation which provides the desired fruit.

Cakramabhyarca vidhivat sakalaṃ pareśvari |
madhyaṃ vā kevalaṃ devi bāhyamadhyagataṃ ca vā || 5.4 ||

"Worshipping the embodied *cakra*, O supreme mistress, only the middle one or together with the periphery and the middle."

Tadagrasaṃsthito manrī sahasraṃ yadi vā japet |
vratasthaḥ parameśāni tato 'nantaphalaṃ labhet || 5.5 ||

"The practitioner of *mantra*, sitting in front of that, if he recites it a thousand times, keeping the vows, O supreme Goddess, he contains innumerable fruits."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.3-5:

> Śṛṇu devīti. Tvamityākhyātena saṃbahdyate. Sakalṃ pūrṇam. Vidhivat pracoditamkrameṇa. Madhyaṃ vā madhyatryaśraṃ vā. Kevalam anyavyāvṛttiprametat. Bāhyamadhyagataṃ ca veti sāṣṭāraṃ madhyatryaśraṃ vetyarthaḥ. Tadagrasaṃsttitaḥ cakrāgrabhāgasaṃsthitaḥ. Vratasthaḥ indriyajayaodyataḥ. Yadāha—"Vratacārī sadaivaiṣa ya indriyajaye rataḥ" iti || ṚjV on NṢA 5.3-5||

Tvam[1] is connected with the subject. *Sakalaṃ* refers to the perfect. *Vidhivat* indicates [that it is done] by means of the order explained in *śāstra*. *Madhyaṃ* means the innermost triangle. *Kevalaṃ* distinguishes it from the others. By mentioning 'bāhyamadhyagataṃ ca vā' the innermost triangle, including the eight triangles, is also metntioned. *Tadagrasaṃsthitaḥ* means residing in the front side of the *cakra*. *Vratasthaḥ* indicates [one who is] eager to conquer the sense organs. As it is said, "That one is keeping the vows who is eager to conquer the senses."

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.3-5:

> Cakramabhyarcya sakalaṃ vidhivat parameśvarītyasya sṛṣṭisthitilayātmakaṃ sakalaṃ cakraṃ vidhivad hetudvitīyastrīkusumādyaiḥ pūjayodityarthaḥ. Madhyaṃ vā kevalaṃ devītyasya sanavayonicaturasrāntaṃ sṛṣṭicakraṃ saṃhārātmakaṃ madhyacakraṃ vetyarthaḥ, Bāhyamadhyagataṃ ca vetyasya navayonicaśāradvayacaturdaśāracaturasrāntaṃ sthitirūpaṃ cakraṃ vetyarthaḥ.

O Goddess, the meaning of this verse is that the *sakala-cakra*, in the form of emanation, sustenance, and submergence should be worshipped by means of the second of the causal elements, which is the *strīkusumā*.[2] The meaning of *madhyaṃ vā kevalaṃ* is the *cakra* of creation, including the nine triangles up to *caturasra*. The middle *cakra* is the form of dissolution. *Bāhyamadhyagataṃ ca* indicates that *cakra* in the form of sustenance composed of nine triangles, the dyad of ten triangled circles, and the four triangled circle up to *caturasra*.

> Tadagrasaṃsthito mantrī sahasraṃ yadi vā japodityasya sṛṣṭisthitisaṃhārātmanā sthitānāṃ tridhā vibhāktānāṃ cakrāṇāṃ madhy ekaṃ cakraṃ vidhivadabhyarcya tadagrasaaṃsthito bhūtvā mantrī etāṃ vidyā japet puraścaraṇakāmo naro lakṣapramāṇaṃ brahmacaryādisaṃyuta iti vākyarthaḥ.

The meaning of the sentence *tadagrasaṃsthito mantrī sahasraṃ yadi vā japet* is that he who has the desire to perform *purascaraṇa* should sit among the *cakras*, which are divided threefold as creation, sustenance and submergence, therein worshipping them through the correct process, reciting this *vidyā* up to one *lakh* times, keeping celibacy and the other injunctions [of Tantric *sādhana*].

> Yadi tathā japtumasamarthastadā pūvoktacakratritayamadhye ekaṃ cakraṃ vidhivat strīprasūnakāpiśāyanādyairabharcya tasya cakra(sya) purataḥ saṃsthito bhūtvā mudrābandhapūrvakaṃ sahasraṃ japediti vākyārthaḥ. Vratasthaḥ parameśāni tato 'nantaphalaṃ labhedityasya rāṣtrabraṃśadehapīdādinā kadācidapi japahnāsaṃ na kuryāmiti saṅkalpapūrvakaṃ japed yāvajjīvādhikāram. Tato 'nantaphalaṃ labhediti bhāvaḥ || AR on NṢA 5.3-6 ||

If one is unable to recite in that way, then among the three previously mentioned *cakras*, worshipping one of them in the correct way, with the objects like *strīprasūna* or *kāpiśāyana*, being seated in front of that *cakra*, including mudrā and bandha, one should recite [the *mantra*] a thousand times. This is [a second] meaning of the sentence. *Vratasthaḥ* indicates that even with bodily pain, or destruction of the country, [one swears], "I will never reduce the recitation." Keeping this vow, one should recite as long as one is capable to survive. Then he attains innumerable fruits. This is the meaning.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.3-5:

> Cakramabhyarcyetyādi. Sṛṣṭisthitisaṃhārakāri sakala-vācakavācyathāvidhāyi yavayonidaśāraddaya-caturdaśāra-caturaśrātmakaṃ bāhyamadhyagataṃ śrīcakraṃ kulācārakrameṇa saparivāraparameśvarīpūjayā prasādābhimukhīṃ kārayitvā tadagrasaṃsthitastadabhimukhaṃ samupaviṣṭaḥ subhakto vratasto jitendriyo nirantarādhika-apādyanuṣṭhānāśaktaḥ pratidinaṃ sahasra-mātrādapyanūnaṃ yāvajjīvaṃ japet.

By the process of *kulācāra* the Śrī Cakra, including the external and internal *cakras*, made of nine triangle, two triangled circles, one fourten triangled circle, and the catuasra, which mentions the totality of the expressor and the expressed and which includes emanation, sustenance and dissolution. Worshipping the supreme goddess including the Tantic clan, making the goddess face towards [oneself], pleasing her, as a good devotee seated in front of that [Śrī Cakra], such a *vratastha*, having conquered his senses, is always eager to practice, increasing his recitation, etc. He should recite at least a thousands [*mantras*] every day for as long as he lives.

> Tatastāvanmātraniyutenanānantaphalamuktyavirodhi sadbhaktipurassaraṃ svarasaparamānandaprobodhātmakaṃ śivapadaṃ labhate || MAR on NṢA 5.3-6 ||

Being attentive to only that, possessing true devotion [the *sādhaka*] attains the state of Śiva, which is the nature of the awareness of the innate, supreme bliss, as well as unlimited fruits which are not an obstacle to liberation.

Nityāṣoḍaśikārṇava 5.6

Dhyātvā vā hṛdgataṃ cakraṃ tatrasthāṃ parameśvarīm |
pūrvoktadhyānayogena saṃcintya japamārabhet || 5.6 ||

"Or, meditating on the *cakra* in the heart, contemplating on the supreme Goddess abiding therein, [the *sādhaka*] should start the recitation via the *dhyāna-yoga* previously mentioned."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.6:

> Athavā bāhyacakrapūjāṃ pariityajya hrdayakamalodare cakraṃ paribhāvya saṃpūjya japetdityāha—dhyātveti. Pūrvoktadhānayogena "tataḥ padmanibhām" (1.130) ityādhidhānayogena || ṚjV on NṢA 5.6 ||

Otherwise, abandoning the external worship of the *cakra*, meditating on the *cakra* inside the womb of the lotus of the heart, and worshipping [he] should recite. *Pūrvoktadhyānayogena* refers to the statements "as luminous as the lotus" (1.130).

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.6:

> Dhyātvā tu hṛdgataṃ cakraṃ tatrasthāṃ parameśvarīm. Pūrvoktadhyānyogena saṃcinvya japamārabhedityasyāyam arthaḥ—yadi kathañcid bāhyacarkamuddhṛtya parameśvarīmārādhayiumasamarthaḥ sādhaka etaccakraṃ pūrvoktanyāyen hṛdayakamalakuharāntaḥ saṃcintya parameśvarīṃ saparivārāmākāśādikṣityanta-saṃbhavair gandhādinaivedyāntaiḥ pañcopacāraḥ śabdādyaiḥ svābhāvikairabharcya paramāmṛtakalayā saṃtarpya paramaśivasamarasīkṛtatayā svātmaikyaṃ saṅcitya svayaṃ ca kāmeśvarīrūpāvartamudrānavakaṃ nibadhya sahasramāvartayet.

The meaning of the verse is that if the *sādhaka* is unable to worship the supreme Goddess by making an external *cakra*, [then he should] meditate on this *cakra* inside the cave of the lotus of the heart according to the mentioned rule, worshipping the supreme Goddess and the Tantric clan with the natural five objects, starting from sound, made of the elements from sky to earth, which extend from fragrance to food. Offering through the *kalā* of supreme ambrosia, reflecting on the oneness of the Self, being mingled with the supreme Śiva, making the nine gestures, which are the *āvarta* of the form of Kāmeśvarī, [the *sādhaka*] should himself recite a thousand times.

> Mūlavidyāpuraścaraṇaṃ kartumaśaktaḥ sādhakaścedantarya-jana-vidhi-praviṇaḥ san yukto vidhinā japediti japavidhiḥ. Antaryajana śīlasya havanamathāntaram.

If the practitioner is unable to do the *purascaraṇa* of the *mūlavidyā*, being perfect in the process of inner sacrifice, he should recite according to the correct process. This is the process of recitation. For the one who practices the inner sacrifice the oblation is different.

> Tathāhi—mūlādhāra-kamalāntar-udyattrikoṇa-kuṇḍāntarullasitacidagnau manasā srucā suṣumnāvartmanā parākāśa-kuśeśayāntaḥ-spandiparamaśiva-sudhājyena mūlavidyāmuccarannājyāhutiṃ vidhāyānantaraṃ sakala-dharmādharma-suckhaduḥkhākṣa-vṛttīr juhuyāda yathāśaktītyarthaḥ
> || AR on NṢA 5.6 ||

Thus—in the fire of consciousness, residing inside the triangular fire pit, arising inside the lotus of *mūlādhāra* by the ladle of mind through the channel of the *suṣumnā* with the ghee of the fluid of supreme Śiva, [the sādhaka] enters into the lotus of the supreme sky. Reciting the *mūlavidyā*, making the oblation, one should offer the activities of the senses, including the totality of good and bad actions as well as pain and pleasure. The meaning is that this is [the expression of] power.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.6:

> Dhyātvetyādi. Bāhyārcanāntarārcaneti dhyāne yoge 'nāhatapra-sphurat-pūjācakrarājācakrarājasannihitaṃ paradevatāṃ yathāvadārādhya prāguktaphalāptaye japet || 6 ||

Worshipping the supreme Goddess according to the rule associated with the king of the *cakra* of the *pūjācakra* which is the unstruck vibration in the *yoga* of the meditation on external and internal worship, one should recite the *mantra* to attain the previously mentioned fruits.

Nityāṣoḍaśikārṇava 5.7-17

Nigadenopāṃśunā vā mānasenāpi suvrate |
pūrvoktanyāsasaṃyukto mudrāsaṃnaddhavigrah || 5.7 ||

"Being associated with the previously mentioned *nyāsa,* O Vow-keeper, one whose body is conjoined with the gestures [should recite the *mantra*] by verbal expression or by whispering or only through mental recitation."

Muktāhāramayīṃ sphītavaiḍūryamaṇisaṃbhavām |
putrajīvakapadmākṣarudrakṣasphaṭikodbhavām || 5.8 ||

"Collecting the rosary made of the garland of pearls or the glittering cat's eye gem, or the *putrajīvaka,*[3] or the lotus seeds, or *rudrakṣa*, or crytal . . ."

Pravālapadmarāgādiraktacandananirmitām |
kuṅkumāgurukarpuramṛganābhivibhūṣitām || 5.9 ||

". . . or coral, or ruby, or red sandal wood, decorated with saffron, aloe wood, camphor, and musk."

Akṣamālāṃ samāhṛtya tripurīkṛtvigrahaḥ |
lakṣamātraṃ japed devi mahāpāpaiḥ pramucyate || 5.10 ||

"Imitating the body of Tripurasundarī, O goddess, one who recites [the *mantra*] 100,000 times will transcend all sins."

Lakṣadvarena pāpāni saptajanmakitānyapi |
nāśayet tripurā devī sādhakasya na saṃśayaḥ || 5.11||

"No doubt, the goddess Tripurā will destroy the sins of seven lives of the *sādhaka* who rectices two *lakh*s [*mantras*]".

Japtvā lakṣatrayaṃ mantrī yantrito mantravigrahaḥ |

pātakaṃ nāśayedāśu saptajanmasahasrjam || 5.12 ||

"The *mantra* practitioner, having a body made of *mantra*, having entered the *yantra* by reciting thee *lakh*s instantly kills the sins produced from seven thousand lives."

Japtvā vidhyāṃ caturlakṣaṃ mahāvāgīśvaro bhavet |
Pañcalakṣāddaridropi sākṣād vaiśravaṇāyate || 5.13 ||

"By reciting the *mantra* 4 *lakh* times he becomes the lord of supreme speech. [Reciting 5 *lakh*] even a poor man becomes like Kubera himself."

Japtvā ṣaḍlakṣametasyā mahāvidyādhareśvaraḥ |
japtvevaiva saptalakṣāṇi khecarīmelakaṃ vrajet || 5.14 ||

"Reciting the *mantra* of this goddess 600,000 times he becomes the lord of the Mahāvidhyādharas. Reciting 700,000 he will attain union with *kheccarī*."

Aṣṭalakṣapramāṇaṃ tu japtvā vidhyāṃ maheśvari |
aṇimādyaṣṭasiddhīśo jāyate devapūjitaḥ || 5.15 ||

"Reciting the *vidyā* for 800,000 he becomes the lord of the eight perfections, like atomization, etc., adorned by the gods."

Navalakṣapramāṇaṃ tu japtvā tripurasundarīm |
vidhivajjāyate mantrī rudramūrtirivāparaḥ || 5.16 ||

"Reciting the *mantra* of Tripurasundarī for 900,000 times according to the process, the practitioner of mantra becomes another form of Rudra himself."

Kartā hartā svayaṃ gauri loke 'pratihataprabhaḥ |
prasanno mudito dhīra svacchandagatir īśvaraḥ || 5.17 ||

"O Gauri, having unrestricted valor [he becomes] himself the author and the destroyer with regards to the world. Joyous, blissful, absorbed in the self, roaming according to his will like Īśvara."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.7-17

> Jape guṇavidhimāha—nigadeti. Nigadena vyaktoccāreṇa. Upāṃśunā. Vibhaktirāgamāyātā. Ātmaśravaṇayogyaprayatnena. Mānasena smṛti-mātreṇa. Pūrvoktanyāsasaṃyuktaḥ kara-śuddhyādi-vaśinyādyantantāsa-saṃyuktaḥ.

The various kinds of *japa* practice are mentioned. *Nigadena* means verbal expression. By only the labor necessary to make oneself hear produced from the *rāga* of division.[4] *Mānasena* means by memory only. *Pūrvoktanyāsasaṃyuktaḥ* means associated with the instillation starting with purification of hands up to *vaśinī*, etc.

> Mudrāsaṃnaddhavigraho yonimudrābandhena kavacitasvadehaḥ. Padmarāgādītyatrādiśabdena ratnāntaraṃ gṛyate. Mṛganābhiḥ kastūrikā. Akṣamālām. Akṣamālāśabdasya mukhyārthastvādikṣāntā varṇamālā. Atrābhiyuktavacanam—
>
> Itīritāsakalajagatprabhāvinī kramotkramakramaguṇitārṇamālikā |
> abhiṣṭsādhanavidhaye ca mantriṇāṃ bhaven manu-
> pratipuṭitākṣmālikā || iti | (PrSā 8.26)

Mudrāsamāddhavigraho indicates the protection of one's own body through the bind of *yonimudrā*. The term *ādi* in *padmarāgādi* indicates other jewels. The navel of the deer is musk. The primary meaning of *akṣamālā* is the garland of letters starting from *a* to *kṣa*. Here, the words of an authority [are cited]: "The garland of letters is described as interwoven with the sequence which surpasses the sequence of the sequence and which affects totality of existence. The garland of letters enclosed by *mantra* is the practice for attaining the desires of the practitioners" (PrSā 8.26).

> Tāṃ vihāyātra muktāphalādirgaiṇārtho gṛyate. Mahāmukhyārthastu kāraṇeśvarīpaṅktisaṃvinmārgajapavidhau draṣṭavayḥ. Taduktaṃ śrīmahāgurubhiḥ—
>
> Matparaṃ nāsti tatrāpi jāpako 'smi tadaikyataḥ |
> tattven japa ityakamālayā diśasi kvācit || iti || (ŚiSto 8.17)

Abandoning that meaning, the subsidiary meaning is here understood to denote pearls, etc. The supreme, primary meaning should be seen in the process of recitation through the channel of consciousness of the circle of the causal goddesses. As it is said by Śrī Mahāguru,[5] "Somewhere you indicate by the garland of letters that even

there [in the supreme state] there is nothing other than me. Being associated with that I become the recitor and the recitation is by Thatness."

> Samāhṛtya gṛhītvā. Yantritaḥ caryāpādoktakramena saṃyataḥ. Mantravigraho mantranyastadehaḥ. Japtvā japitvā. Japaśabdanirvacano 'bhiyuktoktiḥ—
>
> mantratattvāpramādo yaḥ sa japo janmapālanāt |
> janma mantrasatattvaṃ tatpālanaṃ tadvimarśanam || iti
>
> Asau pāramarthiko japaḥ. Atra tu varṇavṛttirūpa iti viśeṣaḥ. Japaivadhāvabhiyuktoktiḥ—
>
> Pamdāsanaḥ prāgvadano 'pralāpī tanmānasas tarjanirvarjitābhiḥ |
> akṣasrajā vā 'ṅgulibhir japet taṃ nātidrutaṃ nātivilambitaṃ ca || iti
> (PrSā 20.39)

Samāhṛtya means collecting. *Yantritaḥ* means 'disciplined through the process mentioned in *cāryapāda*. *Mantravigraha* refers to the instillation of the body with the mantras. *Japtvā* indicates recitation. Explicating the word 'recitation' an authority says, "By the *pālana* of *janma* there is that recitation which is free from carelessness with regards to the essence of *mantra*. *Janma* is the intrinsic nature of *mantra* whereas *pālanaṃ* is the awareness of that." This is the transcendental recitation. Here, the specialty is the recitation of the letters. With regards to the process of recitation, the authority says, "Being seated in the lotus posture, facing East, keeping silence, reflecting That in the mind, one should recite [the *mantra*] using an *akṣamala* or by using all the fingers except the index, neither in a rapid nor in a very slow manner" (PrSā 20.39).

> Etasyā vidyāyaḥ. Khecaromelanaṃ yoginībhiḥ sahāsikā. Vidhivad yathāśāstram. Rudramūrtirivāpara iti śāpānugrahkṣamo mahāyogī bhavatīti. Kartā anugrahvidhau śrayādisaṃyoganasamarthaḥ. Hartā nigrahavidhau śrayādisaṃharaṇpravīṇaḥ. Svayam. Siddhamantraḥ sādhakra ityarthaḥ. Siddhirnāma devatātmatvena prakāśaamānatā. Taduktabhiyuktaiḥ—
>
> Siddhirnām manūnāṃ hi devatānāmahaṅkṛte |
> dṛḍhatvaṃ tacca tādrūpyatādātmyāmarśanādibhiḥ || iti |
>
> Iyaṃ mahāsiddhiḥ. Iha hi laukihī siddhir ucyate. Prasannaḥ atiprasannaḥ praśāntamāyākāluṣyaḥ. Muditaḥ pratyabhijñāta-śaṅkarātma-svabhāvānuttarānanda-camatkāraḥ. Dhīraḥ punaḥ punar vibhāvita-maheśvarasva-rūpāmarśana-tadupaniṣatsārasaṃgraḥ. Svacchandagatiḥ—
>
> Yogi svacchandayogena svacchandagaticāriṇā |
> svacchandapadavaīlīnaḥ svacchandasamatāṃ vrajet || (SvT 3.260)
> Ityāmnātanītyā vidhiniṣedhāgocara-niryantraṇa-mahārahasya-śiva-mārgānupraviṣṭaḥ. Īśvaraḥ samastavibhūtiprasavāvaniḥ || ṚjV on NṢA 5.7-17 ||

Etasya refers to *vidyā*. *Kheccarīmelanaṃ* refers to sitting with the *yoginī*. *Vidhivad* indicates that it is according to *śāstra*. By mentioning *rudramūrtirivāpara* one becomes a great yogi capable of cursing and giving boons. *Kartā* refers to one capable of linking prosperity with the bestowal of grace. *Hartā* refers to one capable of destroying prosperity in the process concealment. *Svayam* indicates the practitioner whose *mantra* is perfect. *Siddhi* is the illumination of oneself in the form

of God. As is said by the authority: "*Siddhi* is the perfection the I-ness of the gods of the mantras and that is through the reflection, association, similarity of form, etc."

This is the supreme *siddhi*. Here, the ordinary *siddhi* is mentioned. *Prasannaḥ* means the overjoyous one whose defilement of *māyā* is ceased. *Mudita* refers to the ecstasy of the transcendental bliss through the realization of one's own Śivahood. *Dhīraḥ* is the reflection of the Maheśvara form, meditating again and again on the collection of the essence of the secret. As the Āgama says, "By the yoga of *svacchanda*, a *yogi*, moving by free will, submerged in the state of ultimate freedom, attains equality with *svacchanda*" (SvT 7.260). So the *svacchandagati* ("one who has free movement") is one who has entered the path of Śiva, that supreme secret beyond prohibitions and injunctions. *Īśvara* is the foundation of the arising of all the glories.

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.7-17:

> Muktāphalāmalamaṇītyārabhya akṣamālāṃ samāhṛtyetyantaḥ ślokasamudāyo 'kṣamālāsādhanaprakāropadeśakaḥ spaṣṭarthaḥ. Tripurīkṛtavigraha ityārabhya japtvā tripurasundarīmityantāḥ ślokā japasaṃkhyāvācakāḥ spaṣṭārthāḥ. Vidhivajjāyat ityārabhya svacchandagatirīśvara ityantagrantho mūlavidhyāphalavacanaḥ spaṣṭarthaḥ || AR on NṢA 5.7-17 ||

The group of verses beginning with *muktaphalāmalamaṇi* and ending with *akṣamālāṃ*, teach the method of the *mala* practice and is thus clear. The verses starting from *tripurīkṛtvā* and ending with *japtvā tripurasundarī* denote the numbers of recitations and are thus clear. The text starting from *vidhivajjāyat* and ending with *svacchandagatirīśvara* mentions the fruits of the *mūlavidyā*.

Madrāsī on *NṢ* 7-17:

> Nigadenetyādi. Kṛtanigraho 'ntasthāvaśyaṃbhāvi-sarvavidhi-vihita-siddhāravāyopadeśino 'yamarthaḥ. Pūrvoktanyāsayogenātmakalevaraṃ tripurīkṛtyāntarbāhyāgānurūpeṇa kṛtopacārārcananava-mudrādarśanākṣa-mālāgrahaṇādi kṛtvā yathākāmaṃ japetditi. Tato nigadena nijānubhūtivyaktena, upāṃśunā nijaśrutivyaktena mānasena manogatena sarvāopacāreṇaa japet. Muktāphalāmalamaṇiriti. Nirmalamuktāmaṇiriva sthitaṃ sphuritam. Lakṣamātramityādi gatirīśvara ityantaḥ spaṣṭarthaḥ || MAR on NṢA 5.7-17 ||

This meaning is to be mentioned to one who has controlled [himself] by internalization [of the senses] and who is certain to attain all the *siddhis* mentioned through all the injunctions. Transforming one's body into Tripurasundarī through the *yoga* of the previously mentioned *nyāsa*, worshipping with the objects according to the exoteric and esoteric *yāga*, revealing the nine gestures and grasping the *mala*, one should recite as much as he desires. After that one should recite by all practices: by (i) *nigada*, according to one's own experience; (ii) *upāṃśu*, expressing to make self-audible; (iii) *manasā*, or mentally. [One's *mala* should be] like stainless pearls that are

glistening. Beginning with *lakṣamātra* and ending with *gatirīśvara* [the text] is clear [and needs no explication].

Nityāṣoḍaśikārṇava 5.18

Nigadena yadā japtaṃ lakṣaṃ copāṃśunā kṛtam |
mānasena maheśāni koṭijāpaphalaṃ labhet || 5.18 ||

"O Maheśāni, by the *upāṃśuna* [method] one would attain 100,000 times more fruit than through the *nigada* method. And by the *mānasa* method, still 1,000,000 times more fruit would be attained."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.18:

> Nigadenetyasyāyamarthaḥ—uccair bhāṣeṇa lakṣajapasya phalam upāṃśvekena labhyate. Upāṃśurūpasya koṭijapasya phalaṃ mānasenaikena labhyata iti. Atrābhiyutavacanam—
> Uccāro manasā sthānadhyānavarṇaprakalpanāt |
> mānaso japa ityukto yogamārgapravartakaḥ ||
> Upāṃśurnijakarṇaikagocaraḥ siddhidāyakaḥ |
> suspaṣṭavacanoccāro vācikaḥ siddhidāyakaḥ || (SiPā)

The meaning of *nigadenetyasya* is that the result attained through one *lakh* audible recitation is attained by one *upāṃśu* recitation. One crore of *upāṃśu* recitation is obtained through a single mental recitation. Here is the saying of an authority: "Mental recitation is expressing on the mind meditating on the seats, the form, and the letters which lead one on the path of yoga. *Upāṃśu* recitation is hearing only by one's own ears and which provides the *siddhis*. *Vācika* recitation is expression through clearly audible words and provides *siddhis*" (SiPā).

> Atra mānavaṃ vacanam—
> Vidhiyajñāyajjapto yajño viśiṣṭo daśabhirguṇaiḥ |
> upāṃśuḥ syācchataguṇaḥ sāhasro mānasaḥ smṛtaḥ || (2.87) iti || ṚjV on NṢA 5.18 ||

Here is the saying of Manu: "The sacrifice of *japa* is ten times higher than the sacrifices made by injunctions. The recitation by *upāṃśu* is one hundred time greater, and the mental recitation a thousandfold so" (2.87).

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.18:

> Nigadenetyādi. Vācikakalakṣajapaphalamupāṃśunā japtaṃ koṭijāpyaphalamekena mānasena labhyate. Vācikopāṃśumānasānāṃ lakṣaṇaṃ śrīsiddhanāthapādairuktaṃ—

Uccāro manasā sthānadhyānavarṇaprakalpanāt |
mānaso japa ityukto yogamārgapradarśakaḥ ||
Upāṃśurnijakarṇaikagocaraḥ siddhidāyakaḥ |
suspaṣṭavacanoccāro vācikaḥ siddhidāyakaḥ || (iti) || AR on NṢA 5.18 ||

The result of one lakh *vācika* recitation equals one *upāṃśu* recitation, and one *mānasa* equals one crore of that. The characteristic of the *vācika*, *upāṃśu*, and *mānasa* methods is mentioned by Śrī Siddhanātha Pāda: "Mental recitation is the mental practice of meditating on the seats, the form, and the letters which reveal the path of yoga. *Upāṃśu* recitation is hearing only by one's own ears and which provides the *siddhis*. *Vācika* recitation is expression through clearly audible words and provides *siddhis*."

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.18:

Nigadenetyādi. Prāgeva "sahasraṃ yadi vā japet" (v.5) iti bhūtabhītānāṃ sahasrasaṃkhyānigadādayo gṛyante. Ata eva nigadena japtaṃ sahasraṃ yathā japtam eva na nārthata evetyarthaḥ. Upāṃśujaptaṃ sahasra nigadaṃ lakṣjapasamaṃ bhavati. Manasāvarititaṃ japaṃ sahasraṃ nigadajapakoṭirjāyate || MAR on NṢA 5.18 ||

By the previous statement, "or one should recite a thousand times" (v.5) a thousand *nigada* recitations is recommended for those afraid of the world. Although doing a thousand recitations, *nigadajapa* is done without [awareness of] the meaning. A thousand *upāṃśu* recitation equals 100,000 *nigada* recitations. A thousand mental recitations equals one crore *nigada* recitations.

Nityāṣoḍaśikārṇava 5.19-20

Yatra vā kutraciddeśe liṅgaṃ vai paścimāmukham |
svayambhu bāṇaliṅgaṃ vā itaradvāpi suvrate || 5.19 ||

"O Suvrata, in whichever country there is a westward facing, self-arisen *liṅga*,[6] a *bāṇa liṅga*,[7] or a mercury *liṅga*[8]. . . "

Tatra sthitvā japellakṣaṃ tripurīkṛtavigrahaḥ |
tato bhavati deveśī trailokyakṣobhako naraḥ || 5.20 ||

". . . transforming oneself into Tripurā one should recite [the *mantra*] 100,000 times. O Mistress of the Gods, at that point the aspirant becomes the stimulator of the three worlds."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.19-20:

> Svayambhubāṇetaraliṅgānāṃ madhye 'nyatamaliṅgasannidhau japedityāha—yatreti dvayena. Yatra kutraciditi medhyāmedhyavikalpo na kartavyaityāha || ṚjV on NṢA 19-20 ||

One should place oneself close either to a *svayambhū*, *bāṇa*, or *itara liṅga* and do recitation. *Yatra* is connected with the dyad. By saying 'wherever' one should not reflect on whether or not the place is pure or not.

Artharatnāvalī on Nityāṣoḍaśikārava 5.19-20:

> Yatra vā kutraciddeśe liṅgaṃ vai paścimāmukham. Svayambhūr bāṇaliṅgaṃ vā itaraṃ vāpi suvrate. Ityasya—asmin śarīre yatra kutracid mūlādhārapradeśe paścimābhimukhaṃ svayambhuvācakaṃ jyotirliṅgaṃ sphurati yatra shtitvālakṣaṃ ājapet.

[The exposition] of this [verse is as follows]: Facing West, One should seat oneself within the body in that place of the *mūlādhāra* where there is the light-*liṅga*, denoting the self-arisen, and therein do a 100,000 recitations.

> Tathā 'smin śarire yatra kutrācidādhārapradeśe hṛdayakamalopalakṣite bāṇavācakaṃ jyotirliṅgaṃ samullasati tatra sthitvetyādipūrvavat. Tathā

yasmin kasmiṅścitpradeśe ādhāre bhrūmadhye itarākhyaṃ jyotirliṅgaṃ tiṣṭhati tatra sthitvedtyādi pūvavat.

Similarly, within the body, in the place of the foundation, marked by the heart lotus and expressing the light-*liṅga*, which denotes *bāṇa*, therein, one should recite as previously indicated.

Athavā bāhye yatra kutracit pradeśe svayambhuliṅgaṃ paścimābhimukhaṃ tiṣṭhati atthā bāṇaliṅgaṃ sthāpitaṃ tiṣṭhati, itaraṃ parvataliṅgaṃ vā paścimābhimukhaṃ tiṣṭhati, nandigaṇeśādirahitasthānamanviṣya prāpya tatra thitvā lakṣaṃ japediti bhāvaḥ. Taduktaṃ uttarṣaṭke—
paścimābhimukhaṃ liṅgaṃ yonisthaṃ parikīrtitaṃ |
svayambhūrbāṇaliṅgaṃ vā itaraṃ vāpi suvrate || iti || ṚjV on NṢA 5.19-20 ||

Likely, in that place of the foundation between the eyebrows where the light-*liṅga* named Itara exists, one should therein sit and practice as previously indicated. Otherwise, in whichever external places the *svayambhū-liṅga* exists, facing westward; or, if there is an established *bāṇa-liṅga*; or, if there is *parvata-liṅga*, facing westward; then, seeking such a place, sitting where Gaṇeśa or Nandi are not themselves seated, one should recite 100,000 times. This is the meaning. As it says in the *Uttaraṣaṭka*, "O Suvrata, whether *svayambhū*, *bāṇa*, or *itara*, if it is seated in the *yoni* it is called Westward Facing."

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.19-20:

Yatra kutracidityādigranthārthā bahirantarbhāvena dvividhaḥ. Antasthaṃ mūlādhārahṛdayabhrūmadhyeṣu paścimāmu paścimāmukham ūrdhva-sphuracchaktir jyotibinduliṅgāni svayambhubāṇetarākhyāni syuḥ.

The meaning of the verse is twofold, according to the external and internal conditions [of Tantric *yāga*]. The internal [liṅgas] are in the *mūlādhāra*, *hṛdaya*, and *ājñā*. Facing westward with their *śakti* radiating upward, the *liṅgas* made of the drops of light are mentioned as *svayambhū*, *bāṇa* and *itara*.

Tatra tatra krameṇa sthitvā tattliṅgamapi lakṣīkṛtya mānasaṃ lakṣaṃ japet. Bāhye 'pi svayamāvirbhūtaṃ liṅgam, bāṇaliṅgākhyaṃ bhaktyā pūjitaṃ narmadāliṅgaṃ bāṇaliṅgaṃ itarasthāpitaṃ parvatabhavaṃ paścimābhimukham. Nandikeśādirahitaṃ tiṣṭhati cet tatra sthitvā lakṣaṃ japediti || 19-20 ||

Sitting successively in those placing and focusing on the partiuclar liṅgas there, one should do 100,000 mental recitations. Even the external *liṅga* can be self-arisen. The bāṇa liṅga worshipped with devotion is the liṅga arise from the Narmada River. The *liṅga* discovered in the mountains, facing westrard is called *itara*. If the *liṅga* is not accomopanied by Nandi, etc, then one should sit there and do one *lakh* recitations.

Nityāṣoḍaśikārṇava 5.21-23

Evaṃ japyaṃ yathāśaktih kṛvādau sādhakottamaḥ |
homaṃ kuryād daśaṃśena kusumair brahmavṛkṣajai || 5.21 ||

"A good practitioner, regarding his capacity, maintaining all these [injunctions] shoud recite thus: through one tenth of the *mantra* recited one should offer the flower from the *brahmavṛkṣa*. . ."

Kusumbhakusumairvāpi trimadhvaktairyathāvidhi |
tato bhavati vidyeyaṃ mahāvighnaughaghātakī || 5.22 ||

"...or with *kusumbha* flowers, or with three sweets according to the injunction. Then, this *vidyā* becomes the destroyer of all the great obstacles."

Sarvakāmapradā devi bhuktimuktiphalapradā |
yonnikuṇḍe bhagāṅke vā vartule va_rdhacandrake || 5.23 ||

"O Goddess, [this *vidyā*] provides all desires and the fruit of pleasure and liberation. Either in the *yoni* firepit or in the *bhaga* firepit or in a circlular or crescent."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.21-23:

Japyaṃ japam. Homaṃ kuryāditi.
ciddvikāsena vidyasya tadvilāsasya tattayā |
parāmarśo mhāhomaḥ paripūrṇamahāphalaḥ ||
Ityakalpitārcāparāmarśahomopaniṣat. Iha tu tadāptaye gauṇo homavidhiḥ. Daśāṃśena japād daśāṃśena. Brahmavṛkṣaḥ palāśaḥ. Tadudbhavaiḥ samitypuṣpādibhiḥ. Kusumbho vahniśikhaḥ. Trimudhu śarkarā dhṛtaṃ madhu. Aghaṃ pāpam || ṚjV on NṢA 5.21-23 ||

Nityāṣoḍaśikārṇava 5.24-27

Navatrikoṇakuṇḍe vā caturasre 'ṣṭapatrake |
yonikuṇḍe bhavedāgmi bhage cākṛṣṭiruttamā || 5.24 ||

". . . or in the firepit made of nine triangles, or a square, or eight petals. [By sacrificing] in the firepit-shaped-*yoni* one becomes a fluent speaker. [By sacrifing] in the *bhaga* firepit one perfectly attracts [the objects of one's desires]."

Vartule ca bhavellakṣamīrardhacandre yatraṃ labhet |
navatrikoṇakuṇḍe tu khecaratvaṃ prapadyate || 5.25 ||

"[Sacrificing] in a circular pit one attains prosperity. In a crescent, one attains all three [results]. One attains flight [by sacrificing] into the nine-triangled-fire pit."

Caturasre bhavecchāntirlakṣmīḥ puṣṭirarogatā |
padmāṅke sarvasampattiracirādeva jāyate || 5.26 ||

"One attains peace, prosperity, well-being, and good health [by sacrificing] into a square fire pit."

Cakre 'ṣṭakkoṇasubhage samīhitaphalaṃ labet |
mallikāmālatījātīpuṣpair ājyapariplutaiḥ || 5.27 ||

"By offering the *mallikā*, *mālatī*, and *jātī* flowers, mixed with ghee, into the eightfold Subhaga Cakra[9] one instantly attains all fruits."

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.23-27:

Yonikuṇḍe aśvatthadalākāre. Bhagāṅke manmathāvāsabhūmai. Vartule vṛttākāre. Ardhacandrake ardhacandrādāre. Navatrikoṇakuṇḍe navatrikoṇākāre kuṇḍe. Aṣṭpatrake aṣṭadalākāre. Ākṛṣṭirākarṣaṇam. Padmāṅke aṣṭadalākārakuṇḍe. Cakre 'ṣṭakoṇasubhaga

ityasyāyamarthaḥ—aṣṭabhiḥ koṇaiḥ subhage cakre, cakrākāre kuṇḍe iti yābat || ṚjV 5.23-27 ||

Yonikuṇḍe is the shape of the Aśvattha leaf. *Bhagāṅke* refers to the residential ground of Kāmadeva. *Vartula* means ciruclar. *Ardhacandra* means half-moon shaped. *Navatrikoṇakuṇḍa* indicates a fire pit formed by nine triangles. *Aṣṭapatraka* means shaped of eight petals. *Ākṛṣṭi* is attraction. *Padmāṅka* indicates a fire pit shaped of eight petals. The meaning *cakra 'ṣṭakoṇasubhaga* is that in the Subhaga Cakra, comprised of eight angle; or, in the circle || ṚjV on NṢA 23-27 ||

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.21-27:

Bhagāṅke ityaśvatthapatrākṛtiriti bhāvaḥ || 21-27 ||

Bhagāṅka means shape of the leaf of Aśvattha.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.21-27:

Homaṃ kuryāddaśāṃśenetyārabhy kālamṛtyuyamādibhirityantaḥ śloka-samudāyaḥ kuṇḍalakṣaṇahomadravyatatphalavācī prāyaḥ spaṣṭārthaḥ. Tatrāpi bhagāṅke aśvatthapatrākṛtau || MAR on NṢA 5.21-27 ||

The collection of verses starting from *homaṃ kuryāddaśāṃśena* and ending with *kālamṛtyuyamādibhir* mention the nature of the fire pit, the objects of sacrifice, and the fruitions of that, and is almost clear. Even there, *bhagāṅke* means in the shape of the Aśvattha leaf.

Nityāṣoḍaśikārṇava 5.28-33

Hutair bhavati vāgīśo mūko 'pi parameśvari |
karvīrajapāpuṣpāpyājyayuktāni pārvati || 5.28 ||

"O Parameśvari, even one who is mute becomes the lord of speech by sacrifice. O Pārvati, by sacrificying the Karavīra and Japa flowers mixed with ghee. . ."

Hutvākarṣayate manrī svarbhūpātālayoṣitaḥ |
candraksturikāmiśram hutvā kuṅkumamīśvari || 5.29 ||

". . . the *mantra* recitor attracts the damsels of heaven, earth, and Pātāla. O Īśvarī, by sacrificing *kumkuma* mixed with camphor and musk. . . "

Tatra kandarpasaubhāgyāt sa saubhāgyādhiko bhavet |
campakaṃ pāṭalādīni hutvā 'sau śriyamāpnuyāt || 5.30 ||

". . . one surpasses the prosperity of Kāmadeva. One attains prosperity by sacrificing the *campaka*,[10] *pāṭala*, and other flowers."

Śrikhaṇḍamagurum vāpi karpuraṃ purasaṃyutam |
hutvā 'marapurandhrīṇāṃ devi vikṣobhako bhavet || 5.31 ||

"O Devi, by sacrificing sandalwood or *aguru* or camphor mixed with *Pura* [one] becomes the stimulator of the concubines of heaven."

Hutvā palaṃ trimadhvaktaṃ kṛtvā smṛtvā maheśvarīm |
khecaro jāyate devi gatvā naktaṃ cautṣpathe || 5.32 ||

"Making a mixture of meat, honey, and sugar, and meditating on the supreme godess, O Devi, one becomes a sky roamer. Going to the crossroads at night. . . "

Tathā dadhimadhukṣīramiśrāṃllājān maheśvari |
hutvā na bādhyate rogaiḥ kālamṛtyuyamādibhiḥ || 33 ||

". . . O Maheśvari, sacrificing *lājā* mixed with curd, honey, and milk, [one] is never bound by disease, *kāla*, Mṛtyu, Yama, etc."

Iti śrī nityāṣoḍaśikārṇavaḥ pañcamaḥ paṭalaḥ |
granthaśca parisamāptaḥ ||

Thus comes to a completion the fifth chapter and with it the Śrī Nityāṣoḍaśikārṇava.

Ṛjuvimarśinī on Nityāṣoḍaśikārṇava 5.28-33:

> Vāgbhavabījamātrasādhane 'pi mallikājātyādibhiḥ śvetapuṣpaiḥ sārasvatasiddhaye homa ityarthaḥ. Mallikāmālatītyādi. Atra vikāsitairanāghrātaiḥ sugandhabiranu(ṣṭhi)taiḥ puṣpairiti tātparyam. Uktaṃ ca—
>
> Mukulaiḥ patitairmlānaiḥ śīrṇairvā jantuduēitaiḥ |
> āghrātairaṅgasaṃspṛṣṭairuṣitaiścaiva nārcayat || iti | (PrSā 6.53)

Even in the practice of the *vāgbhavamantra* alone, the sacrifice is said to obtain the *siddhi* connected with Sarasvati by offering the white flowers like Mallikā, Jāti, etc. *Mallikāmālati* indicates the unsniffed, fully bloomed, and fragrant and fresh flowers. It is said, "One should not offer the buds or fallen flowers or faded or torn or damaged or sniffed touched or ragged" (PrSā 5.53).

> Hutairityādi. Hutaiḥ homaiḥ. Vāgīśaḥ vācaspatiḥ. Candrakastūrikāmiśram. Idaṃ kuṅkumasya viśeṣaṇam. Candraḥ karpūraḥ. Tatra home asau hotā śrīkhaṇḍaṃ candanam. Puraṃ guguluḥ. Amarapurandhrīṇām apsarasām. Palaṃ māsam. Kālamṛtyamādibhiriti. Ādiśabdena vyādhirlakṣyate. Kālo 'vacchendakaḥ. Mṛtyuḥ mārayitā. Yama uparamayitā. Vyādhiḥ cintākaraḥ. Śarīropatāpalakṣaṇo rogaḥ.

Hutaiḥ means sacrifice. *Vāgīśaḥ* is the lord of speech. *Candrakastūrikāmiśram* is an adjective for *kuṃkuṃa*. *Candraḥ* means camphor. *Tatra* refers to that sacrifice. *Asau* is the sacrificor. *Śrīkhaṇḍaṃ* is sandalwood. *Puraṃ* is *guguluḥ*. The meat is the flesh of the celestial maidens who are the consorts of the immortals. The term ādi

means disease. Time is the consricting factor. Mṛtyu causes death. Yama is the rest giver. *Vyādhi* is that which causes sorrow. *Jvara* is a disease giving fever.

Idamasya hṛdayam—
Kālo mṛtyuruamo vādhistattvatastveka eva tu |
vṛttyantaraviśeṣeṇa paryāyeṇābhidhīyate ||
Sarvāvacchedakaḥ dālo mṛtyurmāriyatā ca saḥ |
yamanādyam evāyaṃ vyādhiścintāprado hi saḥ ||

The essence of this is: "Kālo, Mṛtyu, Yama are in fact one only, but are called by these distinct names to distinguish their different activities. *Kāla* is the limitor of the whole and he is also Mṛtu because he kills others. And he is Yama due to causing restrictions. And he is himself Vyādhi, being the providor of *cintā*."

Ityukadiśā bahuvikārapradā etāḥ śarīrāyāsakāriṇyo vikalpodayabhūmayo 'vastāḥ kalayāmi katipaya-kālaśarīra-sthitikṛttridasāhāranyakkārita-mahāhantā-mahāmṛtramahodadhinimajjaddehādipramātṛkasya samāveśārasāsvādinipuṇasya mahāyogijanasya—
Jīvanneva vimukto 'sau yasyeyaṃ bhāsanā sadā |
yaḥ śivaṃ bhāvayennityaṃ na kālaḥ kalayecca tam || (SvT 7.259).
Ityāmnātanītyā na kadācit saṃbhāvanāpratyayaviṣayatāṃ bhajantīti śivam || ṚjV on NṢA 5.28-33 ||

In this mentioned way these are the providors of very many obstacles and the creators of pain in the body, never becoming the object of probable ideas. For the great *yogi* becomes perfect by tasting the nectar of absorption by having the thought "I absorb the grounds of the arising of *vikalpa*." Of that one whose body awareness is submerged in the great ocean of the supreme nectar of ultimate I-ness, subduing body-nes, which is the food of Yāma, the body is sustained for a limited period of time. According to the way explained in the Āgama, "He who always meditates on Śiva can not be limited by time. He is liberatted while living" (*SvT* 7.259).

Evaṃ prajalpitaṃ mātastvadbhaktyudrekato mayā |
samañjasaṃ detaradvā tat te soḍhavyamamba he ||

O Mother, thus I have talked excessively, inspired by the ecstasy of your devotion. Whether correct or not, O Mother, you have to excuse [me].

Prasṛtā bhāratījyotsnā śivānandumaṇḍalāt |
kudeśikamahādharamstaptaiḥ sevyatāṃ ciram ||

The light of the knowledge expanded from the *maṇḍala* of Śivānanda, should be injested by those suffering from the great sun of bad teachers.

Iti paramarahasyaṃ prāptasatsampradāyaṃ
sputavivṛtivilāsaṃ pronmiṣaccakrarājam |
nipuṇamatiniṣevyaṃ nirgatāśeṣdoṣaṃ
vivaraṇamakṛtedaṃ śrīśivānandayogi ||

Śivānanda *yogi* composed this flawless exposition of this great secret through attaining the true lineage which is the play of the clear exposition wherein there is the expansion of the King of the Wheel. This exposition should be digested by those of perfect mind.

> Ekatriṃśatrikadvandvatattvātmaparameśituḥ |
> parānugrahasṛṣṭyaṃśatirtayaṃ hṛdayaṃ numaḥ[11] ||

We bow to the heart which is the collection of the three limbs of ths creation of the supreme bliss of the supreme Goddess whose nature is 37 ("31 and three twos").

> Evamṛjuvimarśinyāṃ nityāṣoḍaśikārṇave |
> śṇvānandaparāmṛṣṭaḥ pañcamaḥ paṭalo gataḥ || ṚjV on NṢA 5.28-33 ||

Thus, in the *Ṛjuvimarśinī* on the Nityāṣoḍaṣikārṇava, composed by Śivānanda, the fifth chapter is now complete.

Artharatnāvalī on Nityāṣoḍaśikārṇava 5.27-33:

> Vāgbhavabījasādhane homadravyaṃ—mallikāmālatītyādi. Śvetapuṣpaiḥ sārasvatasiddhaye homaḥ kāryaḥ. Karavīrajapāpuṣpāṇi vaśyārthamiti. Karpūādi saubhādyārtham. Puraṃ gugguluḥ. Etadapi vaśyarthe. Palaṃ mahāmāṃsādi. Dadhimadhuśrīralādādi kālajiddhomārtham homaṃ kuryāddaśāṃśenetyārabhy hutvā na badhyate rogaiḥ kālamṛtyum ādibhir atyantaḥ ślokasamudāyaḥ kuṇḍalakṣaṇahomadravyatatphalavacanaḥ || AR on NṢA 5.27-33 ||

In the *sādhana* of *vāgbhavabīja* the materials of sacrifice are *mallikā*, *mālati*, etc. One should perform the sacrifice with white flowers for the perfection of Sarasvatī. The flowers of *karavīra* and *japa* are for controlling [others]. Camphor, etc., is for prosperity. *Pura* is *gugguluḥ*. It is also for controlling. *Palaṃ* is the great meat.[12] Curd, honey, milk, roasted corns, etc., are for the sacrifice to conquer death. The verses beginning with *homaṃ kuryāddaśāṃśena* and ending with *kālamṛtyumādibhir* mention the different types of fire sacrifices and their results.

Herein comes to an end the *Artharatnāvalī* composed by Vidyānanda [as an exposition] on the text of four hundred verses, teaching the recitation and sacrifice of the three cities.

Madrāsī Artharatnāvalī on Nityāṣoḍaśikārṇava 5.27-33:

> Vāgbhavabījasādhane 'pi mallikājātibhiḥ śvetapuṣpaiḥ sārasvatasiddhaye homaḥ karavīrajapā puṣpāṇi vaśyāya, karpurādi tatsaubhāgyasiddhaye. Puraṃ gugguluḥ. Etadapi vaśyāya. Palaṃ mahāsavamāṃsādi.

Dadhimadhuśrīramiśraii lajaiḥ kalahādvijayāya. Iti śubham || MAR on NṢA 5.29-33 ||

Even in the *sādhana* of the *vāgbhavabīja*, the sacrifice is performed for the perfection of Sarasvatī with the white flowers *mallikā* and *jāti*. The *karavīra* and *japa* flowers are for controlling. Camphor is for the perfection of those prosperities. *Puraṃ* is *guggluḥ*. It is also for controlling. *Palaṃ* is great wine, meat, etc. To the conqueror of quarrels, sacrifice is performed with objects like roasted corn mixed with curd, honey, and milk. Thus it is complete.

NOTES TO Nityāṣoḍaśikārṇava CHAPTER 5

[1] *Tvam* is not found in the manuscripts.

[2] This is the blood from the *yonī* of the virgin. Also *aparājitā* flower can be the symbol of virginal blood.

[3] The rosary of Putranjiva Roxburghi seeds are believed to keep children in good health. Monier-Williams, *A Sanskrit-English Dictionary*, p. 632.

[4] This refers to the outflow of the *paśyanti* stage.

[5] The authority here is Utpaladeva.

[6] Meditating upon in the navel regi on.

[7] Meditating in hear.

[8] Meditated on in *ājñā*.

[9] The eight-pronged fire pit is not always the same as the eight-petaled lotus. The former is linked to the external sacrifice and the later to the internal. The desires linked with each differ in certai n sādhanas. Howcver, the ultimate aim is achieved when the desires become one. At that point the internal and external sacrifices are linked like the incoming and outgoing breaths in a singular rhythm of consciousness.

[10] A reference that directly link s Nepalese Śri Vidyā to the cult of Cāṅgu Nārāyaṇa, the Lord of the Campaka Flower.

[11] This is a reference to the tattvas. The number thirty-seven refers to the transcendent prinicple, Parmaśiva-Tattva. For the sake of meter completion this is read as *trikadvanda* (two* three = Paramaiva, Siva, Sakti, Sadāśiva, Iśvara, and Śuddhavidyā.

[12] Often this is human flesh.

APPENDIX B

INDEX

of Śrī Vidyā Paddhatis *at Nepal's National Archives*

A. Private Manuscripts

	Title	Script	Folio	Reel #	Colophon
1	*Tripura-kālīpūjana-vidhi*	New		221G	
2.	*Tripura-dāha-nāṭaka*	New/ Maith	32	E 2989/7	"Śrījaya 'śrīnivāsa-malla-deva nareśvara mṛgāvati-devipati jaya pratāpā // Tamaya 'śrī yoganarendra rājakuārā." Authored by 'śrīnivāsa Malla. E 52414
3	*Tripura-dīpayāgavidhi*	New	350	G 124/2	
4.	*Tripuradevārcana*	Skt/New		H 276/12	
5.	*Tripuradevaārcanapaddhati*	New	14	H 376/21	Tantra: no H 6759.
6.	*Tripuradevaārcanapaddhati*	New	49	E 972/8	(i)"Iti tripura-devārcana-pūjā-vidhi." ii) "Iti purvāmnyāya-nityakarma-devārcana-vidhi samāptaḥ // (iii) Pādukādevārcanavidhi samāpta // " (iv) "Iti sidhilakmṣmiṣa devārcana-pūjā-vidhi samāpta." (v) "Iti tripura-devārca-pūjā-vidhi." (vi) Iti trailokya-yāmale sidhilakṣmīkavacam samāptaḥ."
7.	*Tripuradevīhṛdaya*	Maith	Thyas	E 520/5	
8.	*Tripura-bhairavamantra*			E 409/9	Tantra Runing No. E 8444.
9	*Tripurabhairavīkavaca*	Dev	24	H 356/27	Tripura-bhairavī-sahasra-nāmas-totra [from] Col: (i) [Ādau] Athau Tripura-bhairavī-kavacaṃ. (ii) [Ante] Viśvasāratantre Śrī TPBSNS."
10.	*Tripura-bhairavī-pūjā*			E 463/6	No. E. 9659.
11.	*Tripurapūjā-bhairavī-pūjā-paddhati*			C 59/5	No. C 652.
12.	*Tripura-bhairavī-sahasranāma-stotra*			H 356/27	From *Viśvasāratantra*.
13.	*Tripura-bhairavīstava*		Thyas	E 168/23	See: *Gaṇapati-mantrod-dharaṇa.*
14.	*Tripura-bhairavīstotra*	New	7	G 178/24	

15	*Tripura-bhairavīstotra*	Dev.	4	E 1533/19	"Iti śrī tripura-bhairavī-stotram sampūrṇam."
16	*Tripuramata*			E 189/5	See: Pavitrā-rohanavidhi.
17	*Tripura-mantrabheda-prakāśa*	Dev.	15	T 26/15	T 380. "Iti śrīmac-candra-kṛtas tripura-bheda-prakāśaḥ."
18	*Tripurasārasiddhānta/ Aghorāṣtramahā-vidyā*			370/9	
19	*Tripurasundarī-karmārcana-paddhati*	New.	48	E 2846/2	Col: "Iti śrī Tripura-sundaryyākarmārcana-paddhati-samāptaḥ. Iti śrī rudrayāmale harakumāra-samvāde mahāturī kavacaṃ sampūrṇaṃ." Scribed by Vaṃśadeva Vipra. in NS 806. With *Ṣoḍaśī nyāsa.*
20	*Tripurasundarī-karmārcana-cakra-pūjā-vidhi*	New.	39	G 185/2	Karmakhāṇḍa.
21.	*Tripurasundarī-karmārcana-vidhi* (+ *Siddhilakṣmī-karma vidhi* and *Guhya-kālī-karmārcanavidhi*).	New		D 1/4	Col: "Śrī Tripurasundarī śrīsiddhilakṣmī śrī guhyakālī karmārcana."
22.	*Tripura-karmaārcanavidhi* (+ *bhutinīsādhana*) *Bhktūṭaḍāmaratantra.*	New	34	E 518/6	Col: (i) "Iti śrī tripurasundarī-karmārcana-vidhi", (ii) "Iti bhūtaḍamara-mahātantrerāje bhūtinī sādhana vidhirnavaamaḥ paṭalaḥ." Damaged.
23	*Tripura-karmārcan-vidhi*	Dev	107	G 85/14.	Tantrika-karama-kāṇḍa no. G 1897. Col: "Tripurasundarī-karmārcana."
24	*Tripura-karmārcan-vidhi*	New.	56	D 2/24	40 D. Col: "Tripurasundarī-karmārcana vidhi."
25	*Tripura-karmārcan-vidhi*	New.	46E	1104/9	E 22294. Col: "Iti Śrī Tripurasundarī-kārc.vi-samāptaḥ mahaniyā vidhi (Navarātravidhi)." Badly damaged. Both sides smearedwith Haritala.
26.*	*Tripurasundarī-karma-ārcana-śrī-cakra- pūjā-vidhi*	New.	51	E 1193/5	E 24005. Col: "Iti Śrī Tripurasundarī Srī

				karmārcana-śrīcakra-pūjā-vidhi." (ii) "Thvatya ugracaṇḍāpūjā." (iii) "Thvate sundarīpūjā." (iv) "Iti samayabali." Smeared / Haritala. Incomplete Short *paddhatis*. Starts from cakrapūjā. With *Ugra-candra-pūjā*. Amalgamated with Bāla *mantra*. *Gayatri* of Tripurā. Repetition of initial paddhati comes again. Starts from *bhūtaśuddhi*. Fluid for oblation. Lists *Pūrṇa-varta-Pīṭha, Nityā Nyāsya, Nava Yoṇi Nyāsa*, and other elements of sophisticated *paddhatis* are here. Is out of order.
27. *Tripurasundari-kalyāṇa-vṛṣṭi-stotra*			C 21/12	C 844. See: *Tulasīstava*.
28. *Tripurasundari-kalyāṇa-vṛṣṭi-stotra*	Dev.	32	E 1034/9	E 20738. Col: (i) "Iti śrī brahma-viracitaṃ Tripura-sundaryā-kalāṇī stotraṃ samāpta." (ii) "Iti śrī śrīvidyā-nityapūjā paddhati samāptaḥ." (iii) "Iti aṣṭa-mātṛkā-pūjā-paddhati samāpta." Damaged by rats.
29. *Tripura-sundari-kalpa*	New.	22	E 2794/23	E 49872. Col: "Iti śrī vāmakeśvarīye mahātantre Tripura-sundari-kalpe mudrājñānas tṛtīye paṭalaḥ." Incomplete.
30 *Tripurasundarī-kavaca & Gurupādukāstotra*	New.	18	D 27/12	540 D. Col: Pvt.
31 *Tripura-sundarī-kavaca*	Dev.	4	E 148/35	E2409. Col: "Rudra-yāmale Śrī Tripura-sundarī-devyānanada-kavacaṃ." From *Rudra-Yāmala*. Ptn: Rjpdy.
32 *Tripura-sundarī-kavaca*	New.	66	E 413/8	E 8546. Col: "Siddhi-yāmale Śrī Tripura-sundarī- kavacaṃ."

				Scribed: Trivikrama, sone Viṣṇurāja. Damaged. Incomplete. Pvt: Ptn., Kayastha.
33. *Tripura-sundarī-kavaca*	Dev.	13	G 65/4	G 1458. Bhkt: Rjpdy. Incomplete.
34. *Tripura-sundarī-kavaca* (from *Kulānanda-saṃhita*)	New.	25	G 98/9	G 2286. Bhkt: Rjpdy. Incomplete.
35 *Tripura-sundarī-kavaca*	New.	26	G 183/23	G 3752. Bhkt: Rjpdy. Complete. Smoke damage.
36 *Tripura-sundarī-kavaca*	Dev.	2	G 208/6	Stotra # G 4619. Bhkt: Rjpdy. Compete.
37 *Tripura-sundarī-kavaca* (from *Kulānandatantra*)	New.	23	H 209/4	St./Tantra # H 3039. Col: "Kulānandākya tantre Śrī Tripurasundarī-kavacam." (ii) "Śānti stotraṃ." (iii) "Vibhuti dhāraṇaṃ." (iv) "Śivoktā makaranda-stavarājaḥ." Scribed: Valabhadra Siṃha Dāsa. Ptn: Maharjana. Incomplete. Dmg.
38 *Tripura-sundarī-kavaca*	New.	29	H 336/18	H 5680. Col: (i) "Saṃpūja-udvipapaṭale kavacaprakaraṇe Tripura-sundarī-kavacaṃ." (ii) Meru-āgame kailaśa-khande (iii) Khaṇḍe umamaheśvarasamvade ekadaśapatale śrī kubjikadevī mantranāma sahasrakaṃ." Scribed: Jīvarāma Divajña. Ptn: Miśra. Comp.
39. *Tripura-sundarī-kavaca*			E 78/21	E 859. See: *Tripura-sundarī-sahasra-nāma-stotra.*
40. *Tripura-sundarī-kavaca*			H 229/4	H 3377. See: *Tripura-sundarī-mantra-nāma-sahasraka.*
41. *Tripura-sundarī-kavaca*		Thys	H 340/23	H 5857. See: *Tripura-sundarī-pūjanavidhi.*
42. *Tripura-sundarī-kavaca*	Dev.	2	E 2067/6	E 38597. Col: "Iti Siddha-yāmale Śrīmat Tripura-sundarī-kavac." Ktm: Dineshamaman.

43. *Tripura-sundarī-kavaca*	Dev.	2	E 1532/65	E 29555. Col: as above + "samāptaṃ." Gor: Śreṣṭha. Complete
44. *Tripura-sundarī-kavaca*	New.	19	I 32/31	I 585. Col: "Iti Śrī śivabhāṣitaṃ śrī Tripurasundaryaḥ kramastava-rājaṃ samāptam it." NS 801. Nālā: Rāmā-karmācārya. Comp.
45 *Tripurasundarī-krama-pañcamī-stavarāja*	Dev.	16	E 22/22	E 150. Ktm: Rāj. Comp.
46. *Tripurasundarī-krama-pañcamī-stavarāja*	Dev	30	G 209/4	G 4665. Col: "Śrī rudra-yāmale śivabhāṣita daśama samhitāyam. Tripura-sundarī-kramapañcamī-stava-rājaḥ." (ii) Śrī linga purāṇe umāmaheśvara samvade haritalika vratakathā samāpta." From *Rudrayāmala*. Bhkt: Sharma. Comp.
47. *Tripurasundarī-krama-pañcamī-stavarāja*	New.	4	H 165/12	H 2236. "Rudyayāmale Śrī Śiva Bhkṭāṣitaṃ saṃhitāyāṃ Śrī Tripura-pañcamīstavarājaḥ." Pokhara: Maharjana.
48 *Tripurasundarī-krama-pañcamī-stavarāja*	New.	4	H 203/10	H 2941. Col. as above. Pokhara: Maharjana.
49. *Tripura-sundarī-karma-paddhati*	New	32	E 363/6	E 7474. Ktm: Rajo.
50. *Tripurasundarī-krama-maṇḍala-pūjāvidhi.*	New.	100	E 1461/20	E 28560. Ktm: Vajracarya. Complete Shows inks with Nateśvara. Not Sarvāmnaya. 863 ns. w/ *Laghustava*, Bala Tripurasundarī, & Durga
51 *Tripurasundarī-kramavidhi*	New	2	E 2371	E 43996. Col: [ādau] "Asya Śrī Mahā Tripurasundarī mantrasysa ānanda-raurava ṛṣiḥ avyakta gāyatrī candaḥ śrī Mahā

					Tripura-sundarī devatāḥ." [ante:] "Iti sundarīkramaḥ." Bhkt: Rājpd. Complete
52.	*Tripurasundarī-kramastava*			E 579/7	See: *Pīṭhāvatārastotra* from *Rudrayāmala.*
53.	*Tripurasundarī-kramastava*	New.	16	I 4/17	Stotra no. I 78. Col: "Iti śrī śaṃkarācārya viracitaḥ śrī Tripurasundarī krama stavaḥ sampāta." (ii) "Iti śrī guhyakālyāḥ sapta catvāringannāma stotram samāptaṃ (sic)." (iii) Iti bhairava...tasiśiracchede vidyā pīṭhe jayad-ratha-yāmale viśvalakṣmī stavaṃ samāptaṃ (sic)." (iv) "Iti manthānā bhairave kubjikā dvādaśa stotraṃ sapāpta." (v) "Iti bhairavāṣṭakaṃ samāptaḥ (sic)." Banepa: Śreṣṭha.
54.	*Tripurasundarī-kramastava*	Dev.	11	E 1614-1/18	E 31676. Col: "Iti Śrī Rudra-yāmale mahāgama-prastāre śrī Tripura-sundarī-krama-stavaḥ samāptam." Gorkha: Adhikāri.
55.	*Tripurasundarī-kramastava*	New	12	E 2813/3	E 50417. Col: "Iti Śrī Śaṃkarācārya-viracitaḥ śrī Tripura-sundarī-krama-stavaḥ samāptaḥ." Ktm: Rāj.
56.	*Tripurasundarī-kramastotra*	Dev	6	E 2067/17	E 38608. Col: "Iti śrī rudra-yāmale meru prastāre kāmaatta paṭale catuṣaṣṭi-oginī ābhidhane mahātantre hede śrīmanmahā Tripura-sundarī-krama-stotram." Ktm: Dineshaman. Complete.
57	*Tripurasundarī-jāgaraṇa-vidhi*	New.	13	E 329/2	E 6721. Ptn: Rājopad. Incomplete.
58.	*Tripurasundarī-taruṇīśataka*	New/ Maith	34	I 43/8	I 748. Col: (i) "Iti Śrīman Mahā Tripurasundarī-taruṇīśaṭakaṃ samāptaṃ." (ii) "Iti Śaṃkarācārya-

				viracitaṃ Śrī Sunari Stotraṃ sampūrnaṃ." (iii) Iti yantra-praiṣṭhā-vidhi-saṃpūrṇaṃ." (iv) "Iti tantrānanda-taraṅginyāṃ pañcam ollāsaḥ." (v) "Iti kāmākhyātantre devīśvara-saṃvāde pūrṇābhiṣeka-kathanaṃ nāma pañcamapaṭalaḥ." Bhkt: Śarma.
59. *Tripurasundarīyakavaca*	Thays	E 717/31		E 15888. See: *Cakrabhāvanyāsa.*
60. *Tripurasundarīturīyākavaca*	Dev	4	E 2067/10	E 38601. Col: "Iti Śrī Rudra-yāmalatantre Śrī Hara-kumāra-samvāde Śrīmat Tripurasundarī turīyā-kavacaṃ saṃpūrṇam." Ktm: Dinshaman. Comp.
61. *Tripurasundarī-trailokya-mohana*	New	109.	E 122/2	E 1771. Col: "Rudra-yāmalede viśvarasaṃvāde Trailokya-mohanaṃ nāma Śrī Mahā Tripurasundarī kavaca." Ktm: Rjpdy. Complete.
62. *Tripurasundarī-trailokya-moha-nāma-kavaca*	Dev/ New		D 71/27	D 1234. See: *Tripura-sundarīpūjāvidhi.*
63. *Tripurasundarī-trailokya-moha-nāma-kavaca*		Thyas	G 229/6	G 5331. See: *Guhya-kāli-sahasrākṣarī.*
64. *Tripurasundarī-trailokya-moha-nāma-kavaca*	Dev	22	E 1059/11	E 21231. Col: (i) "Iti Śrī Rudra-yāmale umā-maheśvara-samvāde Mahā Tripurasundarī-trailokya-mohanāma-kavacam samāptam śubham." (ii) "iti śrī siddhayāmale umā-maheśvara-saṃvāde Tripurasundarī-kavaca-samāptaṃ śubham." (iii) "Iti Tripurasundarī-turīyakavacaṃ śubham." (iv) "Iti Śrī Rudra-yāmale parāṣoḍaśiturīta-

				kavaca samāpta." (v) "Iti caturviṃśati-sāhasrakādi-bhede śrīkubjikādevyā dvādaśavṛtta sutra-samāpta." (vi) "Iti śrī govindadāsaviractaṃ nārāyaṇastavarāja saṃpūrṇaṃ kṛtam śubham." Ktm: Kamsakar.
65 *Tripurasundarī-damanārohaṇa-vidhi*	Thyas.		E 322/6	E 6495. See: Vagalāstuti.
66. *Tripurasundarī-dīpayāga*	Dev	18.	E 153/36	E 2544. From *Kula-śāsane*. Ptn: Rjpdy.
67.* *Tripurasundarī-dīpa-yāga-vidhi*	New	14	G 83/19	1858. Col: "Mukunda dvidebinā yoginī tantrādi tantraddhita bhagavatyāḥ Tripurasundarī-dīpa-yāga-vidhi." Bhkt: Rjp. Very small script. Written in *karmakhanda* format. Bahir yāga. Includes Śrī Cakra nyāsa. Uniquely Nepalese format. Rare in that uncommon *mantras* are added from Vaidika and Paurāṇic texts. Uses help of *Yoginī Tantra*, etc. After *dīpayāga* comes *paddhati* for second day. Includes parts of *Saptasati*, from *Markandeya Purāṇa*, but is totally unique. Includes "Vibhuti Dhāraṇa." Complete.
68. *Tripurasundarī-dīpa-yāga*	Dev	17	H 211/10	H 3085. Ptn: Maharjana. Complete. Damaged.
69 *Tripurasundarī-dīpa-yāga-vidhi*	New	31	I 5/2	I 87. Col: "Iti śrī siddhānāth viracitaṃ dīpayāga vidhi samāptaḥ." Banepa: Śreṣṭha. Comp. Damaged.
70. *Tripurasundarī-dīpa-yāga-vidhi*	New	53	E 232/9	E 43134. Col: "Iti śrī mukundadvidedinā yoginī

				tantrāṃkikaṃ tantoddhṛto bhagavatyā Śrī Tripura-sundarī-dīpa-yāga-vidhi samāptaḥ. Iti damanārohanavidhiḥ samāpta iti śrī kāliniryā pmṛṇṇā saṃpūrṇa." Ptn: Śākya. Comp.
71.* *Tripurasundarī-devārcanavidhi*	53	New	E 2589/24	E 46352. Col: "Iti Tripurasundarī-devārcana-vidhi." (ii) "iti pi(pra)śācaturdda-śikuhnuyā vidhi samāptaḥ." (iii) "Iti śrī caṇḍogra śūlapāṇi-strinayaṇa-vinirggatā pratyaṃgirā siddhi-mantroddhāraṃ samāptaḥ savat 8 pauṣakṛṣṇa-dvādaṣirekha-karmācārya-devī śaṅkara-dāsena likhitaṃ rājā śrī śrī jayabhūpālendra-malladeva." Ktm: Vajracārya. Incomplete Kubjikā present here. Pañcabahācakra pūjā which is connected with *Mahārthamañjarī.* Also *Kālikā-paddhati.* Next, the *paddhati* of Tripurā. *Paddhati* of Tripurā merges Kālasaṃkarśinī with Tripurā, which connects with the Lokhanthalī Temple.
72. *Tripurasundarī-devī-caturdaśī-devārcana*	New	37	R 178/7	H 2508. "Tripura-sundarī-devīcaturdaśī-devarcana." (ii) Ānanda-laharī. (iii) "Mālinī-maṇḍaka-tantra." Ptn: Maharjana. Incomplete. Dmg.
73. *Tripurasundarī-devī-damana-ārohaṇavidhi*	New	14	E 1103/5	E 22265. Col: "Iti Tripura-sundarī-devyā damaṇārohana-vidhi." (ii) Ii damanārohana-vihi

					samāpta." (iii) "Ii sāntivali." Ktm: Kamasakara. Once a year *paddhati*. Includes *śanti mantras*. Dmg.
74.	*Tripurasundarī-devī-devārcana*	Thyas	E 159/30		E 2715. See: *Pūjāpaddhati*.
75	*Tripurasundarī-devyārcana.*	New	44	H 185/3	H 2607. Ptn: Maharjana.
76.	*Tripurasundarī-devyārcana-paddhati*	Dev	9	H 315/20	H 5135. Ptn: Miśra: Incomplete
77.	*Tripurasundarī-devyarcana-rahaysa-ati rahasya*	Dev	27	E 2026/15	E 38034. Ptn: Miśra. Śrī Vidya mahā mantra. Starts with *nyāsa*. Close to Bhktāskararāya's commentary. Complete. Dmg.
78.	*Tripurasundarī-devyārcana-vidhi*	New	77	E 36/2	E 346. Col: "Kuloḍḍīśatantra: Śri-Tripura-sundarī-devārcana-vidhi." Ktm: Rjpdy. Dmg.
79.	*Tripurasundarī-dhyāna*	Dev	6	E 1557/11	E 30277. "Iti śrīmahā-kāla-saṃhitoddhṛta Tripura-sundarī-dhyānam saṃpūrṇaṃ." Bhkt: Gurusekhara.
80	*Tripurasundarī-nityākaruṇa*	New	40.	E 677/5	E 15154. Col: "Śrī Tripura-sundarī nitya-karmaṃ sampātaṃ nitya-homa-vidhi / devīkavaca / bhairavāṣṭakaṃ / kubjikā-devyā dvādaśa stotra." NS 805.
81	*Tripurasundarī-nitya-krama-paddhati*	New	13	E 1716/16	E 33525. Col: [ādau] "Tripura-sundarīnitya-paddhaitr likyate." (ii) "Iti pārthivāpūjāvidhiḥ samāptaḥ." (iii) "Dravyasaṃskāra." Incomplete. Dmg.
82.	*Tripurasundarī-nitya-krama-paddhati*	New	22	E 2211/5	E 40548. Scribed by Gaṅgādhara Śarman.

83. *Tripurasundarī-nitya-karma-vidhi*	New	45	H 392/12	H 7110. Col: (i) "Iti Śrī Tripurasundarī-nitya-karma-svalpamatam." (ii) Iti dhyāna (iii) Iti guhyakāli-kula-karmārcanaṃ (iv) Iti Mātṛkānyāsaḥ (v) Iti rudrayāmale ucciṣṭa gaṇeśāpaṭalea (vi) Iti navapātrastava sampāptaḥ (vii) Iti mārkaṇḍeya-purāṇe kauśikena pṛcchati mārkaṇḍeyavadati durgā-śatanāma stotraṃ samāptam." NS 719. Scribed by Viṣṇusiṃha Daivājñā. Ptn: Lalitānanda. Incomplete. Dmg.
84.* *Tripurasundarī-nitya-pūjaṇavidhi*	Dev	42	E 283/27	E 50846. "Iti Śrī Tripurasundarī-nitya-pujanāvidhiḥ samāptāḥ Iti Śivapūjāvidhiḥ. Complete Simple *paddhati* with *aṣṭa-mātṛkā* & other *nyāsas*, *prāṇāyāma*, *ātma-nyāsa* and *śivapūjā*.
85. *Tripurasundarī-nitya-pūjā-vidhi*	Dev	14	H 376/8	H 6746. Col: "Śrīmadūrddhāmnāya mahā-Tripurasundarī-devyā-nityapūjā (Ante)" 2. "Vibhuṣnānavidhi (Ādau)." 3. "Atha dravyasodhana-vidhir liṣete." 4 "Dravya śodhana-vidhi (Ante) prāthipūjāvidhi (Adau)." Incomplete Dmg.
86. *Tripurasundarī Nityārcana-vidhi*	New	65.	E 28/16	E 238. Contains Pañcamī-stavarāja (*Rudra-yāmala Tantra*). Umāmaheśvar Samvade. Ktm: Rjpd. Incomplete.
87. *Tripurasundarī Paddhati*	New	109.	E 195/16	E 3508. Ktm: Rjpdy. Complete.

88. *Tripurasundarī Paddhati*	New	119	E 2640/1	E 46861. "Iti Śrī Vidyānanda-nātha viracitāyāṃ śrī jñāna-dīpa-vimarśinyām śrī Tripura-sundarī-paddhathyām dvīpāmnāya-paddhatiḥ pañca-viṃśatiḥ [folio 116b]." Ktm: Paduyal.
89. *Tripurasundarī-pavritrāhonaṇa-vidhi*	New	30.	E 1906/4	E 36532. Ktm: Dharmaratna.
90 *Tripurasundarī-pūjanavidhi*	New	28	H 340/23	H 5857. Col: 1. "Mahāgama-viśva-sāroddhāre śrīguru kavacaṃ." 2. "Mokṣārtha."
91. *Tripurasundarī-pūjā* + *Paścim-ārchanavidhi*	New	14	E 82/26	E 1017. Ptn: Rjpdy. Incomplete. Dmg.
92. *Tripurasundarī-pūjā*	Dev	12.	E 279/23	E 5461. Ktm: Rjdpy.
93. *Tripurasundarī-pūjā* (from *Kālikā-purāṇa*) + *Ananda-laharī.*	New	35.	E 296/20	E 5955. Ptn: Rjpdy. Comp. Dmg.
94. *Tripurasundarī-pūjā*	Dev	9.	E 410/26	D 8478. KIM: Purusottama. Complete
95 *Tripurasundarī-pūjā*"	New	13	G 34/24	G 662. Bhkt: Rjpdy.
96 *Tripurasundarī-pūjā*	New	7.	G 95/40	G 2206. Bhkt: Rjpd. Comp. Dmg.
97. *Tripurasundarī-pūjā*				E 132/1 E 1015. See *Sundarīlaghustava.*
98 *Tripurasundarī-pūjā*			E 373/18	E 7717. See: *Gavārcanavidhi.*
99. *Tripurasundarī-pūjā*				E 463/6 E 9659. See *Vagalāmukhī-pūjāvidhi.*
100. *Tripurasundarī-pūjā*	New/ Dev	10	E 2007/4	E 37846. Col: "(Adau) Atha Tripura-sundarī-pūjā." Ptn: Miśra. Comp.
101. *Tripurasundarī-pūjā*	Dev	13.	E 1099/2	E 22195. Col: "Adau: Śrī Tripura-sundarī prītyarthaaṃ Śrī Tripura-sundarī nitya-pañcopacāra-pūjam ahaṃ kariṣye." Ktm: Kamsakāra.
102. *Tripurasundarī-pūjā-*				

dīkṣā-vidhāna	New	37.	E 1105/13	E 22326. Col: "Iti Tripura-sundarī-pūjā dīkṣā-vidhāna samāptaṃ." Ktm: Kamsakara. Incomplete Dmg.
103. *Tripura-sundarī-pūjā-paddhati*	New	6	E 28/21	E 243. Ktm: Rjpdy. Incomplete Dmg.
104. *Tripura-sundarī-pūjā-paddhati*	Dev	33	E 224/38	E 4061. Ktm Rjpdy. Complete
105. *Tripura-sundarī-pūjā-paddhati*	New	61.	E 279/5	E 5443. Ktm: Rjdp.
106. *Tripura-sundarī-pūjā-paddhati*	New	19.	H 108/12	H 1450. Col: (1) "Para-devatārcana urddhāmnāya pañcāparvala-pūjā vidhi." (2) "Śivaśakti-sāmarasya mahāyā stotraṃ." Ptn: Miśra. Incomplete. Dmg.
107. *Tripura-sundarī-pūjā-paddhati*	New	26.	H 331/7	H5542. "Tripurasundarī-Pūjā paddhatyām caṇdapūjā." Incomplete. Dmg.
108. *Tripura-sundarī-pūjā-paddhati*	Maithili	42	E 1299/22	E 25890. Ptn: Rjpd. Incomplete Dmg.
109. *Tripura-sundarī-pūjā-paddhati*	New	65.	E 1457/3	E 28464. Bhkt: Karmācārya. Incomplete Dmg.
110. *Tripura-sundarī-pūjā-paddhati*	New	8	E 2413	E 44573. Col: "Iti Śrī Mahā Tripura-sundarī-pūjā-paddhati-samāptāh." Ptn: RājSākhya. Incomplete. Dmg.
111. *Tripura-sundarī-pūjā-paddhati*	New	27.	E 1007/4	E 20384. Ptn: Rjpd. Complete.
112. *Tripura-sundarī-pūjā-paddhati*	Dev	49.	E 1943/31	E 37111. Col: (i) "Iti pūjāpaddhati. (ii) Iti brahmaviracitaṃ ṣoḍaṣī kalyāṇistotraṃ samāptam. (iii) Iti siddhayāmale śrīṣoḍaśīvidyā kavacaṃ

				samāptam. (iv) Iti Śrī Tripurasundarī-tantra ṣoḍaśīhēdayastotrama samāptam. (v) Iti ṣoḍaśyupaniṣat samāptā. (vi) Iti brahmayāmale pūrvadhaṇḍe ṣoḍaśi-aṣṭottara-śātanāmastotraṃ samāptam. (vii) Iti śrīvāmakeśvaratantra harakumāra samvāde Mahā Tripurasundarī ṣoḍaśyaḥ sahasranāma stotraṃ samāptaṃ." Kantipath: Jung Saha.
113. *Tripura-sundarī-pūjā-paddhati*	Dev/ New		E 1194/15	E 24025. Col: "Śrīrāja-rājeśvarī-manmahā-tripura-sundarī-pūgitosi kṣamsveti visṛjya...iti pūjāvidhiḥ samāptaḥ." (ii) Iti śrī yoginīhṛdaaye guhyakālīrahasye denarakṣā kavacaṃ samāptaṃ." (iii) Iti śrī brahmāṇḍa purāṇe brahanārada-samvāde Śrī sūryya kavacaṃ samāptaṃ. (iv) Iti śrīskanda-purāṇe śrī-sūrya-kavacaṃ samāptaṃ (v) iti viṣṇudarmmottare śrīkṛṣṇakavacaṃ samāptaṃ śubham. (vi) Iti śrīviṣṇuyāmale sṛṣṭipraśaṃsāyāṃ śrigāyatyāṣṭottara saharanāma (sic) paṃpaṃcāsattamodhyāya. (vii) iti brahmāstre mahābhairavatantre samukhikavacaṃ samāptam." Ktm: Kamsakara.
114 *Tripura-sundarī-pūjā-paddhati*	New	99.	E 1708/13	E 33394. Ktm: Vjrcry. Dmg.
115. *Tripura-sundarī-pūjā-paddhati*	New	98.	E 1818/15	E 34780. "Iti Srī Tripura-sundarī-sundaryyaḥ pūjā-

				paddhati samāptaḥ." Ktm: Vjrcry. Bound in deer skin. Complete.
116. *Tripura-sundarī-pūjā-paddhati*	New	52	E 2791/7	E 49773. Col: "Iti Śrī Mahā Tripura-sundarī Devyāḥ saṃkṣepa-pūjā-paddhatiḥ samāptaḥ. (ii) Iti Śrī Tripura-sundarī-devyā mālāmantraḥ." (iii) "Iti Śrī Rudrayāmale kavacakhaṇḍe bhuvaneśvarī kavacaṃ samāptaṃ. (iv) Iti śrī bhuvaneśaryyāṃ svalpa-pūjāvidhi."
117. *Tripurasundarī-pūjā-yantra*			H 358/32	H 6343. H 358/32. See *Mahāmṛtyuñjayayantra.*
118. *Tripurasundarī-pūjā-vidhi* w/ *Ānandalaharī*	New	38	D 70/1	D 1181. Ktm. Dmg.
119. *Tripurasundarī-pūjā-vidhi*	New	7	D 98/24 Incomplete	D 1546. Ktm: Rjpdy.
120. *Tripurasundarī-pūjā-vidhi*	New		E 28/13 Incomplete	E 235. Ktm: Rjpdy.
121. *Tripurasundarī-pūjā-vidhi*	New		E 87/6	E 1064. Ktm: Rjpdy. Comp. Included 6 cakras added to text at end in red color.
122. *Tripurasundarī-pūjā-vidhi*	New	20	E 174/14	E 3052. Ktm: Rjpdy.
123. *Tripurasundarī-pūjā-vidhi*	Dev	22	E 270/2	E 5159. Ktm: Aiśvarya. Complete
124. *Tripurasundarī-pūjā-vidhi*	New	81	E 409/4	E 8439. Ktm: Puruśottama. Incomplete
125. *Tripurasundarī-pūjā-vidhi*	New	26	E 506/27	E 10938. Incomplete Ktm Acyuta.
126. *Tripurasundarī-pūjā-vidhi* + *Tribhuvaneśvarī*	Dev	35.	E677/7	E 15156. "Tripura-sundarī-pūjā-vidhi. (ii) Rudra-yāmale Devī trailokya-mohanāma-iśvara-saṃvādetrī lokya-

				mohanam nāma tribhuvaneśvarī kavaca kavacam. Bhkt: Rajo. Incomplete
127. *Tripurasundarī-pūjā-vidhi*	New	17.	G 85/16	G 1899. Bhkt: Rjpdy.
128. *Tripurasundarī-pūjā-vidhi*	New	13	E 2847/7	E 51130. Ktm: Rjpdy. Complete.
129. *Tripurasundarī-pūjā-vidhi*	New	43	G 98/6	G 2283. Bhkt: Rjpdy. Incomplete. Dmg.
130. *Tripurasundarī-pūjā-vidhi*	New	14	G 140/22	G 3056. Bhkt: Rajo. Incomplete. Dmg.
131. *Tripurasundarī-pūjā-vidhi*	New/ Dev	19	D 38/12	857D. Ptn. Incomplete Dmg.
132. *Tripurasundarī-pūjā-vidhi*	New/ Dev	24	D 71/11	D 1218. Ktm. Incomplete. Dmg.
133. *Tripurasundarī-pūjā-vidhi*			E 206/23	E 3638. see: *Tripura-sundarīstavarāja.*
134. *Tripurasundarī-pūjā-vidhi*			E284/23A	E 5629. See *Daśamīpūjā.*
135. *Tripurasundarī-pūjā-vidhi*	New	46	E2845/9	E 51094. Ktm: Rjpdy. Incomplete.
136. *Tripurasundarī-pūjā-vidhi*			E586/6	E12898. See: *Liṅga-ārcana.*
137. *Tripurasundarī-pūjā-vidhi*	Nag	13	E1939/7	E36983. "Ādau: atha bālā-tripuṛa-sundarī-pūjā. Ante: Iti Śrī Tripura-sundarī-devī-pūjāvidhiḥ samāptam." Kantipath: Srī Jung Shaha.
138. *Tripurasundarī-pūjā-vidhi*	Nag	50.	E1939/10	E36986. "Adau: Atha Bālā Tripura-suṇdarī-pūjā. Ante: Iti Śrī Tripura-sundarī-devīpūjā vidhiḥ. (ii) Iti Srīmantra-ratnākare catustriṃsat-paṭalaḥ. (iii) Iti Śrīvidyā-pūjāpaddhatiḥ samāptaḥ. (iv) Iti mantraratnākare

				catustrimsat-patalah (v) Iti śrīvidyāyām kāmya-prakaranam. (vi) Iti kimkimādistotra samāptam (vii) Iti kalyānistsotram samāptam. (viii) Iti rudra-yāmlae pañcamī-stavarājah samāptah—iti (ix) Iti śrīkumāra-prabodhaka-tamtre nirutam śrīsaubhāgya-kavacam amāptam. (x) Iti śrīrudrayāmale devīśvara-samvāde trailokya mohanam nāma kavacam samāptam. (xii) Iti devīsuktam—iti Śrīmantra-ratnākare asta-trimsat-patalah." Kantipath: Śrī Jung Shaha. Comp.
139. *Tripurasundarī-pūjā-vidhi*	New	40	E2048/13	E38406. "Iti Tripura-sundarī-pūjā-vidhi samāptah. (ii) Iti samaya-bali. (iii) Iti damanārohevidhi [sic] (iv) Atha pavitrārohana-vidhiksyate [sic]." Tokhā: Joshi. comp.
140. *Tripurasundarī-pūjā-vidhi*	New	53	E 2183/13	E40286. "Adau: Atha pūjāvidhi. Ante: Bhktagavati Śrīmahā Tripura-sundarī-pūjitāsi ksamasveti.....Iti samksepa-paddhatih. (ii) Adau: Atha kālikā-pūjā-paddhatir likhyate. Ante: Iti kālikāpūjāpaddhatih. (iii) Adau: Atha śrījaganmamgala-kavacam. Ante: Iti śrī bhairava-bhairavī-samvāde śrījagan-mangala-kavacam sampūrnam. (iv) Adau: atha kālikāpaddhatih. Ante: iti snāna-

				saṃnidhyāvidhiḥ." Ktm: Paudel.
141. *Tripurasundarī-pūjā-vidhi*	New	28	E22211/6	E 40549. NS 906. Scribed by Jñānānanda Vipra. Ktm: Sresṭha.
142. *Tripurasundarī-pūjā-vidhi-saṅkṣepa*	New	29.	E 247/34	E4624. Ptn: Rjpdy. Incomplete. Dmg.
143. *Tripurasundarī-pūjā-vidhi-stotrasahita*	Dev	16	E464/26	E9719. Ktm: Acyuta. Compete.
144. *Tripurasundarī-pūjā-vidhi* + *Dakṣiṇakālī-pūjā-vidhi* from *Kālikārṇava*	New	56	E2589/25	E 46354. "Adau: om asya śrīrājeśvarī śrīman Mahā Tripura-sundarī mantrasya śrīdakṣiṇām ūriṛṣi śirasi paṅkti-chandaḥ mukhe śrī mahā Tripura-sundarī-devatāyai hṛdi." Ktm: Dharma-ratna-vajrācārya. Incomplete
145. *Tripurasundarī-pūjā-vidhi*	Dev/ Nep	7	E 997/11	E 20221. Instructions in Nepāli. Ktm: Bahadur.
146. *Tripurasundarī-pūjā-* New	21	E 1095/6		*vidhi* E 22144. Ktm: Kamsakara. Incomplete.
147. *Tripurasundarī-pūjā-* Dev	83.	H 375/18		*vidhi* H 6738. Folio 82: "Mūkasiddhi-kāmanyayā śrīmat tripurasundarī vidyājape viniyogaḥ." Folio 83: "Devīśvara-saṃvāde śrīvidyāmnāye kiṃkinī stotraṃ"
148. *Tripurasundarī-pūjā-* New	48.	E 2354/19		*vidhi* E 43591. "Iti Śrī Tripura-sundarī dvyāye nitya-svaryya devarccana-vidhi-samapte. Iti guru-maṇḍala pūjā. Iti asta viṃśati-karmma. Iti Śrī pūrvva bālanitya devarccana-vidhi samapta. Iti śri paścima bāla devārcana vidhi samapta." Ktm: Vjcya. dmgd.

149. *Tripurasundarī-pūjā-* + *Tripurastotra*	Dev/ New	81	E 2335/4	E 43231. "Iti trisūtra stotram samāpta. Iti śri malinī daṇḍaka samāptaḥ. Iti śri śivaśakti samarasatva māhāmāyastotram samāptaḥ." Bktp: Rjpdy. NS 970.
150. *Tripura-sundarī-pūjā-vidhi*	New	44.	E 1906/2	E 36530. "col 1: Asya śrīmahā Tripurasundarī mantrasya dakṣiṇamūrti...." Col 2: " Iti śrimat śaṃkarācārye viracitaṃ jagaṃ-nāthaṣṭakam sapurṇaḥ." Col 3: " Iti sāradastava samāptaḥ." Col 4: " Iti śrīhimavat khaṇḍe śrīguhyakālīstotraṃ samāptaṃ." Col 5: "Iti śrīmārkaṇḍeya-purāṇe caṇḍikāstotraṃ samāpta." Col 6: "Iti śrikālikāsakataṃkaṃ dakṣiṇkālikāmakam samāpta" Col 7: " Iti śrīheṃgulājā(ṣṭaka) sampurnasamāpta (sic) [no. 2-7: In dev.]. dmgd. Incomplete Ktm: Dharmaratna.
151. *Tripura-sundarī-pūjā-vidhi*	Nag	16	E 1208/13	E 24271. Dhading: Ghimire. Incomplete.
152. *Tripurasundarī-pūjā-saṅkṣepa*	New	34.	E 363/10	E 7478. Col 1: "Tripurasundarī-pūjā-saṃkṣepa samāpta." Col 2: "Tripurā kavaca." Col 3: "Ananda-laharī of Samkara." Ktm: Rajo. Complete Dmg.
153. *Tripurasundarī-prātaḥ-stotra*	New	14.	E 16002	E 16002. Col 1: "Tripurasundarī-prātaḥ stotra." Col 2: "Mahābhaira-vīdyāṃ brahmayāmale ṣattraṃśatisāhasre kāli kavaca-

				mahāvratādhi-kāronāmadva-dāśamaḥ patalaḥ." Col 3: "Rudra-yāmale Ānanda kavacam." Ptn: Śreṣṭha. Incomplete.
154. *Tripurasundarī-makaranada*	New	7.	H 347/18	H 6074. Col 1: "Śivaprokta makara(n)da-stavapurasu(n) daryāḥ samapta (anta)." Ptn: Miśra. Dmg. Incomplete
155. *Tripurasundarī-makaranada*			E 425/7	E 8831. See: *Bālāsundarīkavaca.*
156. *Tripurasundarī-makaranada*	Nag	2	E 2067/8	E 38599. "Iti śrī rudra-yāmala-mahātaṃtre umā-maheśvara-saṃvāde śiva-vaktrām bujavnirgata śrī-mahā-tripura-sundarī makarandākhya-stavaḥ samāptam." Ktm: Dineśaman. Complete
157. *Tripurasundarī-mantra*	Nag	4.	E 2436.	E 44966. "Adau: Om namaḥ śrīmahā Tripura-sundarī ayutākṣara-mantraḥ." Ptn: Rājśākkhya. Incomplete
158. Tripurasundarī-mantra-kavaca	New	105.	E 1818/11	E 34776. Col 1: "Iti śrī Siddhi-yāmale Śrī Tripura-sundarī-devyā mantra-kavacaṃ samāptam." Col 2: " Iti trisūtram sampūrṇam." C3: " Iti śrī sāntistavaṃ sampūrṇaṃ." C4: "Iti śrīrudya-yāmale sapāda-lakṣagranthe śrīpāpūjāyā-puspāṃjali stutiḥ samāptaḥ." C5: "Iti śrīrudra-yāmale śrī śivavaktrāṃ bujavinir gatat śrīmahā Tripura-sundarī makaranda-stavarājaṃ sampūrṇam." C6: "Iti śrīśiva-śakti-smara-tattva-mahā-māyāstva sampūṇam."

				C7: "Iti śrīlaghustavaṃ saṃpūrṇaṃ." C8: "Iti śrīrudra-yāmale meru-prastāre kāma-daṭṭa-paṭale catuḥ ṣaṣṭhi yoginī-dyābhidhane mahātantra-bhede śrītripurasundarī-kramastotraṃ saṃ-purṇaṃ." C9: "Iti śrīrudra-yāmale śrīpaṃcami-stavarājaḥ samāptaḥ." Incomplete Ktm: Vjrcy. Dmg.
159. *Tripurasundarīmantra-nāma-sahasraka*	Dev/ Ne	91	H229/4	H 3377. C1: "Tripura-sundarī-mantra-nāma-sahasrakaṃ." C2: "Vāma-keśvara-tantre hara-kumāra saṃvāde śrī tripuresundarī stotra. C3: "Īśvara-devādevādi Tripura-sundarī patu-nindra nāma kavacam." C4 "Meruāgamye kailasande śrī uma-maheśvara samvāde yakadasa patalye śrī śrī śrī kuvjanama sahāsrakam." C5: "Uma-jale śivaparvati samvāde śrīkubjikdevya trailokya karṣana nāma kavacam." C6: "Paścimānaya-devyayaḥ sahsrakṣari mantrasāra." C7: "Meru-tantre śivaparvati samvāde śrī valkuraī devya kavaca. C8: "Bhktairava tantre śri bhairava-bhairavī samvāde śrītarakalye trailokya mohana nāma kavacam tritīya paṭala." C9: "Skandapurāṇe pārvati cokta śrī surjye kavacaṃ." C10: "Durgaṣṭakaṃ." C11: "Viśvasāra tantre lakṣmī-devya-kavacaṃ." C12: "Brahma-vaivarta māhā-

purānye nārāyaṇe narada saṃvāde prakṛtiṣaṇḍe sarasvati kavacaṃ." C13: "Padmapurāṇe ulkara sande īśvara gauisamvāde śrisaṃvāde śrīmahā-deva-prokta śrī rāmacandrasya mahimnaḥ stotra kavacaṃ." C14: "Bhktairava-tantre bhairava-bhairavī-vatuka-bhairava kavaca." C15: "Kālī tantre haragaurī saṃvāde vatuka bhairava kavacaṃ." C16: "Utrāmaleśvara tantre umamaheśvara saṃvāde śrībhīmasena kavacaṃ." C17: "Skandapurāṇe b rahmosnasande śva-kavaca." C18: "Rudra-samvade śrībhimasena kavacaṃ yagame mahā-gupta-sāre sevādi saṃvanda parvati kavaca." C19: "Sivāmṛte śiva-kavaca." C20: "Nṛsiṃha purāṇe śrī nṛsiṃhā kavaca." C21: "Sa purāṇe nārada agastya saṃvāde śrīrāma-prokta hanumatkavacaṃ." C22: "Sudarśana-sahītāyāṃ rāmacandra kṛta paṃcamuṣi hanuman kavacam." C23: "Mahā-kāla-saṃhityāyām kasyapudhi ṣṭhiraḥ samvāde śrī saṅkatā kavacaṃ." C24: Daśavatara stotra." C25: "Skandapurāṇe daśaratha-kṛta śrī saniścara stotram." C26: "Bhktimasyenāsya nāma sata sahāsrakam." C27: "Rudrayāmale pārvatī mahādevāsaṃvāde śrī bhimasena sahasra nāma." C28: Karma-

				kallolini tantra kuvjkāyā ayutakṣa mantramālā." Scribed: Ajitānandadeva. Ptn: Miśra.

[additional titles: Tripurasundarīstotra from VMK, + Tripurasundarīkavacam, + Kubjikānāmasahsraka from MEru āgama, + Kubjikādevītrailokyākarṣananāmakavaca from Umāyāmala, + Paścimāmnāyadevīsahasrākṣarīmantrasāra, + Bālakumarīdevīkavaca from Merutantra, + Trailokyamohananāmadavaca from Bhktairavatantra, + Sūryakavaca from Skandapurāṇa + Durgaṣṭaka + Lakṣmīkavaca from Viśvasāratantra + Sarasvatīkavaca from Brahmavaiartapurana + Rāmacanramahimnaḥstotrakavaca from Padmapurāṇa, + Batukabhairavakavaca from Bhktairavatantra, + Batukabhairavakavaca from Kālītantra, + Bhktimasenakavaca from Uddāmāreśvaratantra + Pārvatīkavaca from Rudrayāmala, + Śivakavaca from Śaivāmṛta, Nṛsimhakavaca from Nṛsimhapurāṇa + Hanumatkavaca + Pañcamukhihanumatkavaca from Sudarśanasaṃhita + Saṇkatākavaca from Mahākālasaṃhita, + Dasāvatarāstotra + Sanaiscarastotra from Skandapurāṇa + Bhktīmasenanāmasatasaasraka + Bhktīmasenasahasranāma from Rudrayāmala + Kubjikyutaśaktimantramālā from Karmakalloliniītantra]

160. *Tripurasundarīmantra-nāma-sahasraka*			H 233/11	H 3494. See *Dugāṣṭaka.*
161. *Tripurasundarī-matra-muktāvalī-stotra*	New	6	E 578/12	E 12657. Complete. Dmg. Bktp: Rāmeśa.
162. *Tripurasundarī-mantra-sahasra-nāman*			E 242/4	E 4465.
163. *Tripurasundarī-mantra-sahasra-nāma-stotra*	Dev	36.	E 325/21	E 6597. Ktm: Rajo.
164. *Tripurasundarī-mantra-sahasra-nāma*	New	66	E 1076/20	E 21770. Col 1: "Iti śrīrudra-yayāmala-umā-maheśvara-saṃvāde śrī Tripurasundarī mahā-mantra-nāmasahasraṃ sampūrṇam samāptaṃ." C2: "Iti trīpadmapurāṇe śivapārvatī samvāde viṣṇornāmsahasrakaṃ samāptaṃ." C3: "Ityādi brahmapurāṇe svayam-bhū-ṛṣisamvāde kārunya-stavasamāptaṃ." Ktm: Kamsakara. Complete. Dmg
165. *Tripurasundarī-mantra-sahasra-nāma-stotra*	Dev	30.	E 600/9	E 13375. "Śrī vāmakeśvara tantre hara-kumara saṃvāde śrīman mahātripurā-sundarī-mantra-sahasra-nāma-stotraṃ samāptaḥ."

				Ktm: Vjrcy. Incomplete.
166. *Tripurasundarī-mantra-sahasra-nāma-stotra*	New	15.	I 8/21	I 154. Banepa: Śākya. Incomplete.
167. *Tripurasundarī-mantra-sahasra-nāma-stotra*	New	13	E 2922/16	E 51748. Ktm: G.S. Rjpdy. Complete
168. *Tripurasundarīmahā-mantra*	New	10	C 59/5	C 652. "Rudrayāmale umāmaheśvarasaṃvāde śri Tripurasundarīm mantra-nāma-sahasraka śrī Tripurasundarī mahā-mantra-sahasranāma." Kaiser Library.
169. *Tripurasundarī-mahāmāyā-*	Dev	6	E 220/24	E 3918. Ktm: Rjpdy. Complete
170. *Tripurasundarī-mahā-rahasya*	New	8.	E 237/14	E 4332. Ktm: A. Rjpdy. NS 863.
171. *Tripurasundarī-mahimnaḥstotra*	Nag	12.	E 2084/10	E 38770. C1: "Iti śrī druvāsāmunīśvareṇa kṛtaṃ śrī Tripurasundarī mahimnaḥ stavaḥ samāptam. C2: "Upacāra-saparyā 3 puṣpāñjali. C4: "Iti yonistotram." Ktm: Dineśaman.
172. *Tripurasundarī-mānasa-upacāra-pūjā-stotram*	New.	2	E 141/2	E 2245. "Śrī Vidyānandanātha viracitaṃ śrīmat Tripurasundarī..." Complete Ptn: Rypdy. NS 892.
173. *Tripurasundarī-mahāmantra*	New	3.	E 2189/33	E 40435. Ktm: Dineśaman.
174. *Tripurasundarīmālinī-daṇḍaka-stotra*			E 438/19	E 9188. See Śanaiścarastotra.
175. *Tripurasundarī māhātmya*	Dev	28.	G 120/20	G 2653. Bkt: Rjpdy. Incomplete. Dmg.
176. *Tripurasundarī-yantra-prayāṇa*			H 356/28	H 6284. See *Nityā-stava-rāja.*
177. *Tripurasundarī-ratna-*				

pañcaka	New	3.	H 356/11	H 6267. Ptn: T. L. Maharjana. Incomplete
178. *Tripurasundarī-ratna-pañcaka*			G 195/16	G 4145. See: *Bhktavānī-bhujaṅga-prayāta.*
179. *Tripurasundarī-ratna-pañcakarma*			E 438/19	E 9188.
180. *Tripurasundarīrājarājeśvarī-kavaca*	Nag	4	F 15/26	F 323. "Iti śrīkulmda-taṃtre Tripurasundarī-rājarājeśvarī-kavaca saṃpurṇaṃ." Complete Gorkha: D. P. Aryal. Scribed Dāmodara Śarma. Śaka: 1643.
181. *Tripurasundarī-śata-trayanāma-stotra*	Nag	5	E 2255	E 41080. Ktm: Śreṣṭha. Vs. 1939.
182. *Tripurasundarī-kavaca*			E 740/24	E 16410. See *Gurugītā.*
183. *Tripurasundarī-ṣoḍaśī-kavaca*	Dev	9.	E 207/25	E 3663. "Kulānanda samhityam Tripura-sundarī. . ."
184. *Tripurasundarī-ṣoḍaśī-kavaca*	Dev	1	E 409/7	8442. From *Kulānanda-saṃhita.* Ktm: Puroṣottama.
185. *Tripurasundarī-ṣoḍaśī-kavaca*	Dev	9	E 425/9	G 8833.
186. *Tripurasundarī-ṣoḍaśī-kavaca*			E 410/18	E 8470. See *Saṅkatākavaca.*
187. *Tripurasundarī-ṣoḍaśī-kavaca*	Dev	3	E 885/16	E 18861. Ktm: Sharma. Complete
188. *Tripurasundarī-sahasranāma*	Dev	16.	E91/29	E 1154. From VMK. Ptn: Rjpdy. Complete Dmg.
189. *Tripurasundarī-sahasranāma*	New	23	G 34/3	G 641. "Vāmakeśvara-tantre haragauri samvāde Tripurasundarī..." Bkt: Rjpdy. Incomplete
190. *Tripurasundarī-sahasranāma*	New	8	G 80/22	G 177. Bhkt: Rjpdy. From *Rudra-yāmala.* Complete.
191. *Tripurasundarī-*				

sahasranāma	New	26	H 114/3	H 1517. "Rudra yāmale mahā-tantre śrimat mahārāja rājeśvarī turīye ṣoḍaśī Tripurasundarī . . . ." Ptn: M.M. Miśra. nc. Scribe: Kavindra Simha. NS 923.
192. *Tripurasundarī-sahasranāma*	New	16	E 78/21	E 859. "Iti śrī Vāmakeśvara tantri......Mahā Tripura-sundarī nāma trailokya vijaya nāma kavaca." Ptn: Rjpdy. Complete Scribe: Jñānānanda Śarma. NS 913.
193. *Tripurasundarī-sahasra-nāma*	Nag	18	E 1530/67	E 29420. "Iti Śrī Vāmakeśvara-tantra harakātikeyasamvāde śrī śrī rāja stotra rājeśvarī-mahāTripurasundarī .... samāptaṃ śubhaṃ." Gorkha: N.N. Śreṣṭha. Complete
194. *Tripurasundarī-sahasra-nāma*	Nag	10	E 2771/22	E 49050. Ktm: Rāmativārī.
195. *Tripurasundarī-sahasra-nāma*	Nag	14	E 2793/18	E 49815. Ktm: J.C. Regmi. Incomplete Dmg.
196. *Tripurasundarī-sahasrākṣarī-puṣpañjalistuti*	Nag	6	E 2993/19	E 52486. "Iti śrī Vāmakeśvara-tantra Mahā Tripura-sundarī...." Ptn: Gopālamāna. Complete. Dmg.
197. *Tripurasundarī-sahasra-akṣarī*	Dev/ New	38	E 168/13	E 2891. "Śrī uddha-mareśvara-tantre karta-viryya-junakavaca-stottarasta nama. Ṣarasvatī stotra. Śrīyasbhāṣitam sāra svtyaḥ stavaḥ . Bhktairavatantra Bhktairavī-saṃvāde Śrījogatam golanām—kavaca syāma-

				kavacam. Śrīrudramare kālikalpe vaimasa kavacam. Rudrayāmale vagalastotram." [Kārta-vīryār-juna-kavaca-stotraśatanāma from Uḍḍāmaratantra, + Sarasvatīstotra, + Sarasvatīstava, + Jogata-maṃgoloanāmakavaca from Bhktairavatantra, + Śyāmākavaca, + Vaiṣṇavī-kavaca from Rudra-yāmala, + Bagalā-stotra from Rudra-yāmala.] Ktm: RJY. Complete Dmg. NS 968.
198. *Tripurasundarī-sahasra-akṣarī*			E 158/1	E 2656. See: Dakṣiṇa-kālikā-sahasrākṣarī.
199. *Tripurasundarī-sahasra-akṣarī-mahāvidyā*	New	54	E 1146/5	E. 22925. C1: "ItI śrī Śiva-yāmale Śrī Tripura-sundarī..." C2" "Iti Tripurasundarī mālā-mantraḥ." C3: "Iti kāḷānala-tantre siddhi-lakṣmī ayutākṣara-mālā-mantraḥ samāptaḥ fol. 31b. tit kramaśatākṣarī. fol 32. iti pañcakālī saptakaśākṣarī. fol. 42b. "iti śrī vacanasahasrākṣarī Śrī Tripura-sundarī mahārahasya samāptaḥ. fol 45b. iti Śmārttaṇḍam-atottare Śrī kaṇṭha nāthāvatārikekujāprastāre sahasrākṣarī vidyā samāptam iti. fol 56a. iti śrī mahogratārādvyā viṃśatibheda samāptaḥ. fol 59a. Śrī siddhīlakṣmī sahasrākṣarī mantra samāptaḥ. fol 60b. iti ugracaṇḍāsaharākṣarī. Ante: Catuḥ ṣaṣṭhitantre kālimālāmantraḥ." Ktm: P.B. Kamsakara.

200. *Tripurasundarīstava*	New	17	E 78/5	E 843. "Tripurasundarī stava. Kubjikā-devyā stotram. Parthāna." Ptn: RJY. author: Jagadānanda. scribe: Śrīkaṇṭheśvara. NS 832. Complete
201. *Tripurasundarī-siddhi-vidyā-ayutākṣarī*	New	41	E 1849/13	E 35225. Ptn: Bhktadrarāja. Complete Dmg.
202. *Tripurasundarī-stava*			E 163/24	E 2930. See *Cakra-uddhāra*. Author: Jagadānanda.
203. *Tripurasundarī-stava*	Dev	29.	E 221/19	E 3940. Ktm: RJY. from Rudra-Yāmala.
204. *Tripurasundarī-stava*	Dev	11	E 424/19	E 8824. Ktm: Purusottama Rāj. Complete.
205. *Tripurasundarī-stava*	Dev	65	E 456	E 9528. Ktm: Gayatri. Incomplete.
206. *Tripurasundarīkavaca*	Nag	5	E 2239/23	E 40907. "Iti Śrī Jagadānanda viracitama Śrī Tripurasundarī-stavaḥ samāpta. Iti śrī siddha-yāmale umā-maheśvara-samvāde Mahā Tripura-sundarī . . .." Ktm: Prakāśa Śreṣtha. Complete
207. *Tripurasundarīstavarāja*	Dev	94	C 65/5	C 984. "Rudra-Yāmala caturāsīti-sāhasre rahaspāti-rahasye Tripura-sundarī stavarāja/ sundaryāstavarāja." Ktm: Kaiser Library. Colour paintings of *maṇḍalas* [C 104/2]. Late 19th. Complete.
208. *Tripurasundarīstavarāja*	New	61	G 111/6	G 2481. Complete.
209. *Tripurasundarīstavarāja + Tripurasundarīpūjāvidhi*	New	61	E 206/23	E 3638. w/ diagrams. Ktm: Rjpdy. Complete
210. *Tripurasundarī-stavarāja*	New	7	H 296/5	H 4753. from RY. Ptn: MM Miśra. Incomplete. Dmg.
211. *Tripurasundarī-stavarāja*	Nag	45	E 1493/1	E 29084. C1: "Iti Śrī Rudra-Yāmala caturaśiti-sāhasra-rahasyāti-rahasye Śrīmhādevakṛtam Śrī Tripura-sundarī-stava-

				rājaṃ sampurṇam." C2: "Iti mārkkaṇḍeyapurāṇe kausikena pṛcchati mārkkaṇḍeyavadati durgāśatanāmastotraṃ samāptam." C3: "Iti hārāva-tantre dvadaśa-patale kula-saṃhitāyāṃ guhyakālikā saṃhitā-samāptaḥ." C4: "Iti śri kulārṇava-saṃhitāyāṃ śrī Tripura-sundarī-ṣoḍaḍaśī-kavacaṃ samāptaṃ." Ktm: M. V. Vajrācārya. Complete. VS 1887.
212. *Tripurasundarī-stavarāja*	Nag	15	E 2748	E 48288. "Iti rudra-yāmale caturāśīti sāmasrre rahasyāti rahasye śrī mahā-devakṛtaṃ Śrī Tripura-sundaryāṃ stava-rāja saṃpūrṇaṃ." Ktm: Rāma Tivārī. Complete.
213. *Tripurasundarī-stavarāja + Trailokyākarṣaṇa-kavaca + Gītapañcaka*	New	35	E 2924/4	E 51760. Iti Śrī Rudra-Yāmala caturāśīti sāhastre rahasyāti rahasye śrī mahādeva-kṛtaṃ Śrī Mahā-Tripurasundarī stava-rāja saṃpūrṇaṃ ityumājāmale śivapārvatī samvāde śrīkubkijā dvyās trailokyākarṣaṇaṃ nāma-kavacaṃ samāptam iti śrī gīta-paṃcake śrī śrī candraśeṣaraviyge śrī śrī jayajagatprakāśakṛte aṣṭamasarggaṃ sapūrṇṇaṃ iti nepālavarṣe graha aśvanāge pauṣe ca māse sitkṛṣṇa pakṣe śaśī sute caiva subhe suvāre iti śrīmerutantre paścim āmnāye āḍyadprastāre śrī kubjikā kavacamāḷā mantra samāptam." Bkt: Maheśa Rājopadhyāya. comp. NS 836/879
214. *Tripurasundarī-stuti*	Nag	1	E 1670/22	E 32655.

215. *Tripurasundarī-stotra*	Dev	22.	E 493/19	E 10628. col 2: "Ś RY trailokyamohanaṃ nāma kacaṃ" C3: Śrī mahāpaśupata caryavarya maheśānanda-nātha carityayam sakala-tantrasa roddhrtaya śrimad abhinaya gusankaryam manasika pūjakande bhumikaracamam nāma prathamo pradeśaḥ." Ktm: C. M. VJRCY.
216. *Tripurasundarī-stotra*	Dev	2	E 22/20	E 148. Ktm: RJY.
217. *Tripurasundarī-stotra*	New	4	E 135/21	E 2157. "Jagadānanda viracite Śrī Mahā Tripurastava." Ptn: Rjpdy. Dmg.
218. *Tripurasundarī-stotra*	New	13	E 82/14	E 1005. C1: "Jñānadīpa-pradarśinyaṃ Śrī Tripura-sundarī-stotraṃ śatakaṃ." C2: "Tripurasundarī aṣṭottarasata-namāmrta-stotram." C3: "Tripura-stotra." C4: "Rudra-Yāmala uttarakhanda nāma-stotram." C6: "Candra-dvipavatāre t ārātakārādiṣtottara sara-nāma-stotraṃ." C7 "Siddhāntamate amṛta-vicāraḥ." C8: "Rudra-yamarae tārāstotram." C10: "Siddhesvara-tantre Hara-gaurī-saṃvāde tārinyāḥ apadudd-jārastptraṃ." Ptn RJY. NS 907. Auth: Laghvācāsya. Dmg. Incomplete.
219. *Tripurasundarī-stotra*	New	76	E 161/5	E 2736. "Śrī jagadānanda viracitaṃ Tripurasundarī stotraṃ." Ptn: Rjpdy. Incomplete.
220. *Tripurasundarī-stotra*	New	48	E 223/19	E 4001. "Mahārāja-rājeśvarī Tripura-sundarī-stotra." Ktm: Rjpdy. NS 821.
221. *Tripurasundarī-stotra + Tripurasundarīstotra-śatanāma*	New	11	E 242/4	E 4465. Reconstructed

222. *Tripurasundarī-stotra*	New	19	E 623/11	E 13832. Bkt: Rameśa Rājo.
223. *Tripurasundarī-stotra* + *Liṅgāṣṭaka*	New	15	E 656/18	E 14659. Gorkha: Syama Śreṣṭha. Dmg.
224. *Tripurasundarī-stotra*	New	4	G 36/6	G 699. Aut: Śaṃkarācārya. NS 797. BKT: Rjpdy. INc.
225. *Tripurasundarī-stotra*	Dev	10	G 63/6	G 1413. Bkt: RY.
226. *Tripurasundarī-stotra*	New	13	G 75/12	G 1674. Bkt: Rjpdy.
227. *Tripurasundarī-stotra* " + *puraścaraṇavidhi*	New	23	G 96/25	G 2233. Bhkt: RY.
228. *Tripurasundarī-stotra*	Dev	4.	G 218/36	G 4976. Bhkt: K.S. Josi. Incomplete.
229. *Tripurasundarī-stotra*	New	11.	G 243/10	G 5701. "Iti śrī Jagadānanda viracite Tripurasundarī-stotram samapūrnam." NS 656. Bkt: K.S. Josi. Complete. Dmg.
230. *Tripurasundarī-stotra*	Dev	22	H 76/16.	H 981. Ptn: RY. Incomplete.
231. *Tripurasundarī-stotra*				See: *Mahātripurasundarī-stotra* & *Tripurasundarīstotra.*
232. *Tripurasundarī-stotra*			E 62/3	E 595. See: *Navaratnamālikā-stuti.*
233. *Tripurasundarī-stotra*			E 153/12	E 2521. See: *Viṣṇupurāṇa.*
234. *Tripurasundarī-stotra*			E 224/33	E 4056. See: *Karma-ārcana.*
235. *Tripurasundarī-stotra*			G 196/21	G 4181. See: *Kṛṣṇa-stotra.*
236. *Tripurasundarī-stotra*			H 229/4	H 3377. From VKT. See: *Tripura-sundarī-mantra-nāma-sahasraka.*
237. *Tripurasundarī-stotra*	New	13	I 32/32	I 586. From *Rudra-Yāmala.* "Iti Śrī rudrajāmare rūpastāre kāma-datta-paṭale catuḥ-ṣaṭṭī yoginī koṭṭyābhidhāne mahāmalayante prabhede śrīman mahā Tripurasundarī-krama stotraṃ samāptaṃ." Nālā: Rāma Karmācārya. Incomplete dmg.
238. *Tripurasundarī-stotra*	Nag	3	E 1531/50	E 29474. "Iti Śrī Rudra Yāmala umā-maheśvara-saṃvāde Śrī Tripura-sundarī-sundarīṣṭottara

				śatadivyanāma smṛti-stotraṃ samāptaṃ." VS 1974. Gorkhā: N.N. Śreṣth. Com
239. *Tripurasundarī-stotra*	New	1	H 376/29	H 6767. Ptn: Hariśaraṇa Śarma.
240. *Tripurasundarī-stotra*	Nag	7	E 2798	E 49925. "Pātu-māmāniśaṃ devī Śrīmata Tripurasundarī (folio 8b)." Ktm: J. C. Regmi. Incomplete
241. *Tripurasundarī-svalpa-nityārcana-vidhi*	New/ Dev	48	E 1077/5	E 21775. "Iti Śrī Tripura-sundarī-devyāye-nitya-svāryya-devārccana-vidhisamāptaḥ." C2: "Iti śrī Tripura-bāla-nitya-devārcana vidhi samāpta." C3: "Iti aṣṭāviṃśatikarma paścimādinairtyantaṃ ṣotkona-pūjā-vidhi." C4: "iti śrī paścima-bāladevārcana-vidhi samāpta." C5: "Iti pūjā-patalaḥ-samāptaḥ." C6: "iti kavacaṃ samāpta." Ktm: P.B. Kamsakara. Incomplete. Dmg.
242. *Tripurasundarī-hṛdaya*	Dev	17	C 29/8	C 276/ "Rudra-Yāmala-tantra" Ktm: Kaiser. Complete.. 20th century.
243. *Tripurasundarī-hṛdaya*	Dev	7	E 224/25	E 4048. "Mahā Tripura-sundarī parapāra hupinyā manumaya hṛdayam" NS 1007. Ktm: Rjpdy.
244. *Tripurasundarī homa-vidhi*	Dev	26.	E 330/38	E 6789. "Vāmakeśvara-tantra-udṛta Tripure Sundaryā-Hṛdaya-Vidhi." Ktm: Dayarāma. Incomplete. Dmg.
245. *Tripura-sundaryapara*			C 21/12	C 844. See: Tulaṣīstava.
246. Tripurasundarī-ayutākṣarī	New	19	E 2189/26	E 40428. "Iti śrī Śakti Yāmaler apādalakṣa-graṃthe śrī mahā Tripurasundaryā ayutākṣarī samāptam." VS 930. Ktm: Dineśaman. Complete. Dmg.

247. *Tripurasundarī-ayutākṣarī-mantra*	Dev	5	H 211/12	H 3087. Ptn: Maharjana. Incomplete.
248. *Tripurasundarīundary-aṣṭottara-śatadivya-nāmastotra*	Dev	16	G 208/36	G 4649. Bhkt: Rāma Bhktakta. Incomplete.
249. *Tripurasundarīundary-aṣṭottara-śatadivyanāma-smṛti-stotra*	Nag	2	E 1532/69	E 29559. "Iti śrī Rudra-Yāmale umāmaheśvara-saṃvāde śrī Tripurasundarī ....." Gorakhā: N.N. Śreṣtha. Compete.
249. *Tripurasundarī-aṣṭottara-śatanāman*			E 242/4	E 4465. See: *Tripurasundarī stotra.*
250. *Tripurasundarī-aṣṭottara--stotra*			E 82/14	E 1005. See: *Tripura-sundarī-stotra.*
251. *Tripurasundarī-aṣṭottara--stotra*	Nag	1	E 2098/21	E 39182. Ktm: Dineśaman.
252. *Tripurasundarī-sundarya-horātradī-payāgārcana*	New	31	E 644/9	E 14314. "Adi Tripura-sundarī-sundari ahavrāti dipa-jagarccanaṃ" Bhkt: Rameśa Rajo. Incomplete Dmg.
253. *Tripurasundarī-brahma-śodhana*	*Dev* / New		E 355/12	E 7321. See: *Nityārcanavidhi.*
254. *Tripurasundarī-sundarī-ānanda-stava*	New	32	E 190/1	E 3399. "Jagadānanda viractiaṃ Śrī Tripura-sundarī ānandastava stotram." C2: "Kubjikā tantre vidyāpīṭhi valyācanaṃ." C3: "Vidyā pīṭha tantre ṣodaśanāth prakāśe pīṭhāvatāra stotraṃ" C4: "Sankalpādi mahādhana vākyaṃ" C5: "Kubjikāly lajya lakṣmī dhūpa." [titles: Vidyā-pīṭhabalyārcana from Kubjikāmatattantra, + Pīṭhāvatāra-stotra from Vidyā-pīṭhatantra, +

				Mahādāśavākya, + Lakṣmīdhūpa from Kubjikākālītantra]. Ptn: Rjpdy. Complete.
255. *Tripurākavaca*	Dev	6	E 593/18	E 13079. "Tripura-kavacākhyasya devī-dakṣiṇa ucyate." Ktm: V. Sapkota. Incomplete.
256. *BālaTripurāsahasranāma-stotra*	Dev	8	H 359/18	H 6366. "Rudrayāmale tantra umāmaheśvara-saṃvāde śrī BālaTripurā . . . ." Ptn: N.K. Paudela. Complete.
257. *Gandharvakrama-Tripura-sundarī-mata*	Dev / Nep		H 369/24	
258. *Mahā Tripurasundarī*		New	E 300/6	E 6071. Complete.
259. *Mahā Tripurasundarī-karmārcana-paddhati*	New / Skt	14		E 52/4 E 553. Ktm: RJY. Complete. Dmg.
260. *Mahā Tripurasundarī-kavaca + Bhktairavāṣṭakastotra* "Siddhi yāmale		New	18	(G) 33/23 G 606. Mahā Tripurasundarī ..." Bhkt: RJY.
261. *Mahā Tripurasundarī-kavaca*	New	1	G 223/16	G 5143. Bhkt: P.N. Jośi. Incomplete.
262. *Mahā Tripurasundarī-cakranyāpūjā-vidhi*	New	17	E 740/32	E 16418. Bhkt: Ramesa Rajo. Incomplete.
263. *Mahā Tripurasundarī-cakrārcana*	New	12	G 179/9	G 3656. From Vāmakeśvara Tantra. Bhkt: Rjpdy. Incomplete.
264. *Mahā Tripurasundarī-trailokyamohana-kavaca*	New	24	E 718/11	E 15901. From Rudra Yāmala. Ptn: Lila Rāj Śreṣṭha.
265. *Mahā Tripurasundarī-trailokyamohana-kavaca-vyākhyāna*	Dev	9.	E 716/12	E 15838. "Rudra Yāmala Garuīśaṅkarasaṃvāde Rājeśvarī Śrī Mahā Tripurasundarī . . . ." VS 1892. Ptn; Lila Rāj Srestha. Incomplete.
266. *Mahā Tripurasundarī-trailokyamohana-kavaca-*				

vyākhyāna	Dev	25	E 736/4	E 16354. Bhkt: Ramesa Rajo. Complete.
277. *Mahā Tripurasundarī-trailokyamohana-kavaca-vyākhyāna*			E 717/31	E 15888. See: Cakrabhāvananyāsa.
288. *Mahā Tripurasundarī-devī-kavaca*			H 81/21	H 1088. See: Vāṇa-yuddha-hariharastava. From Skanda Purāṇa.
289. *Mahā Tripurasundarī-devīpūjā-vidhi*	Dev	10	E 685/9	E 15329. Bhkt: Rameśa Rajo. Complete. Connected with *Nava Rātri.* Newāri language, Sanksrit script.
290. *Mahā Tripurasundarī-devīsahasranāma-stotra*	New	11	E 1145/4	E 22901. "Iti śrī nandikeśvaratantre śrīharakārttikeyasaṃvāde śrīśrīrājeśvarī-Mahā Tripurasundarī-devyā-sahasra-nāmastotraṃ samāptaṃ." NS 928. Ptn: Davadi. Complete.
291. *Mahā Tripurasundarī-devyāḥśaṅkṣepa-pūjā-paddhati*	New	115	H 187/5	H 2633. "title..." C2: "Paśuvali vidhānaṃ" C3: "Sandhyavidhi." C4: "Uttarāmnaye naimittika pūjā vidhi" C5: "Guha kālīstavarājaḥ" C6: "Karaka vīrayoge ṣatsahasrikeśa-srīguhyakali kavacam." C7: "Samaya cakra" C8: "Upadeśikadīkṣā vidhiḥ." Ptn: G.B. Maharjana. NS 844/846.
292. *Mahā Tripurasundarī-nāma-trailokya-vijaya-kavaca*			E 78/21	E 859. See: Tripura-sundarī-sahasra-nāmastotra.
293. *Mahā Tripurasundarī-karmapaddhati*	34	New	D 71/30	E 1237. Contains Śrāddha-viddhi in Dev. Ktm: Also, E 4823/ E 255/5

294. *Mahā Tripurasundarī-nityākarma-paddhati*	New	33	E 255/5	E 4823. With *Śrāddha-Vidhi*. See D 1237 and D 71/30.
295. *Mahā Tripurasundarī-naimittkārcana*	New	32	E 413/5	E 8543. With "Śivaśakti sarasatva mahāmāyā stotraṃ." Ktm: C.M. Kayastha. Complete. Dmg.
296. *Mahā Tripurasundarī-pavitrārohaṇa-vidhi*	New	46	E 153/23	E 2531. C1: "Vāmakeśvara-Tantra uktaḥ śrī Mahā Tripurasundarī pavitra rohana vidhi." C2: "Pavitrarohan bhala" C3: "Bhktuvaneśvarī pūjā-vidhi." Ptn: RJY. Incomplete. Dmg. Thyas. Scribe: Śrī Siddhināth, son of Śrī Rāma N*āth*. *NS* 826. Seasonal pūjā, like *damoraha*
n a. *Mantras of*				*bhuvaneśvarī and Tripurasundarī are merged.*
297. Mahā Tripurasundarī-pañcāṅga-paṭala			E 396/2	E 8163. See: Vīrahoma. Thyas.
298. *Mahā Tripurasundarī-pūjā-paddhati*	New	24	E 1273/9	E 25536. Ktm. Complete. Thyas.
299. *Mahā Tripurasundarī-pūjā-vidhi*	Dev / New	79		H 228/11 H 3371. C1: "MTripurasundarīpv" C2: "Vāmakeśvara āmnayodhṛtya kāśmira viracitāyāṃ rahasya paddhatiḥ." C3: "Kārma-rāja gaṇapti kāstutiḥ" C6: "Śaṅkarācārya viracitaṃ gurupāduka nitya śravaṇa stotraṃ." C7: "Catur-viṃśati sahasre vidyāya vishane japa mahatmy varṇaṇe krama-udayonamānandaḥ" C8:

				"Caturviṃśati sahāsre sodasanta mukti sutra" C9: "Ādyāvatāre mahāmanhana bhairave yajane anvaya saptakoti pramame meru margga nirgate ādyapiṭhāvatārite vidyapithamārge sikādi catuviṃśati sahasre mudradhikara sutram." C10: "Mahāṣoḍhā nyāsāḥ" C11: "Śaṅkarācārya viracitaṃ lālityaḥ ṣoḍa śopacāraḥ" C12: "Āvaraṇa sahasrākṣarī" VS 1607. Scribe: Jagadīśa. Kirtipur: T. Maharjana. Comp. Dmg. Thyas.
300. *Mahā Tripurasundarī-pūjā-vihāna*	New	26	I 4/14	I 75. "Mama śrīmahā Tripurasundarīprītyrthaṃ jape viniyoga." Thyas. Nālā: Viṣṇu Prasād Śreṣtha. Incomplete Dmg.
301. *Mahā Tripurasundarī-sundarīmakaranda-stava*	Maith	E 520/5		E 11301. See: Yogānukramaṇikā. Thyas.
302. *Mahā Tripurasundarī-sundarīmakaranda-stava*			H 53/3	H 607. See: Makaranda-sāra-stavarāja. tjhyas.
303. *Mahā Tripurasundarī-markarandākhya-stava*	Dev	3	E 78/36	E 874. "Rudra-yāmala-mahātantre umā-maheśvara-saṃvāde śiva-khāmbujavinirata-śrīmahā-tripura-sundarīm..." Ptn: RJY. Complete. Dmg.
304. *Mahā Tripurasundarī-markarandākhya-stava*	Dev	6	E 207/15	E 3653.
305. *Mahā Tripurasundarī-markarandākhya-stava*	Dev	9	E 297/19	E 3657. Ktm: RJY.
306. *Mahā Tripurasundarī-mantranāma-sahasrastavarāja*	Dev	29	H 353/24	H 6212. NS 904. Scribe: Manirama. Ptn: T. L. Maharjana. Incomplete. Dmg.
307. *Mahā Tripurasundarī-*				

odaśīkavaca	Dev	1	E 121/33	E 1761. "Kulānta saṃpitāyāṃ śrī mahā tripura..." Ptn: RJY". Incomplete.
308. *Mahā Tripurasundarī-odaśīkavac*			H 233/11	H 3494. See: Durgāṣṭaka. Thyas.
309. *Mahā Tripurasundarī-saṃvatsara-mahāpūjā*	New	29	E 1406/2	E 27628. "Parameśvari.. Paramaśiva Bhktinna . . . svabhāva . . . vyaktā . . . vyaktav . . . puṣa . . . Mahā Tripurasundarī . . . sundali . . . nitya . . . klinne . . . samvatsara . . . mahāpūjā . . . phalasiddhe . . . pavitaṃ . . . kuru . . . śivājñayā . . . huṃphat . . . pādukām // Thvamāramantrana japarape." Ktm: Dharma Vajracarya.
310. *Mahā Tripurasundarī-sahasra-nāma-stotra*	Nag	25.	E 1537/22	E 29802. "Iti śrī naṃdikeśvaratantre narakārtikeya samvāde śrī śrī rājarājeśvarī Mahā Tripurasundarī sahasra-nāma-stotraṃ samāptaṃ." Gorkha: N.N. Sreshtha. Incomplete. Dmg.
311. *Mahā Tripurasundarī-siddhividyā-ayutākṣarī*	New	9	D 69/13	D 1176. NS 820.
312. *Mahā Tripurasundarī-siddhividyā-ayutākṣarī*	New	17	E 423/16	E 8763. Ktm: Acyuta Raj. Complete Thyas.
313. *Mahā Tripurasundarī-siddhividyā-ayutākṣarī*	New	25	E 1145/8	E 22905. "Iti śrī ekavirākaple śri nīlakaṇṭha-nāthāvatāre śrī Mahā Tripurasundarī sundaryyā." Ptn: Davadi.
314. *Mahā Tripurasundarī-sopacāra-pūjākathana*			E 62/3	E 595. See: Navaratnamālikāstuti.
315. *Mahā Tripurasundarī-stava*			Dev/new	H 180/8 H 2534. See: Vaiṣṇavāmṛta. Thyas.
316. *Mahā Tripurasundarī-*				

stava-rāja	New	19	H 187/3	H 263. "Rudrayāmale umāmaheśvare saṃvāde śrīmahā Tripurasundarī-stavarāja stotraṃ" NS 792. Scibe: Pātravaṃśa Raut. Ptn: G.B. Maharjana. Incomplete. Dmg.
317. *Vāmakeśvara-Tantra*	Dev	47	E 22/11	
318. *Vāmakeśvara-Tantra*	New	31	E 624/13	only first chapter: mentioned as Tripurā pūjā
319. *Vāmakeśvara-Tantra*	New	241.	E 673/14	"Vāmakeśvaratantre nityāṣodaṣikārnava-esaubhāgya kavacannām trayastriṃ śati tamaḥ paṭala."
320. *Vāmakeśvara-Tantra*	New	144	G 135/3	"Vāmakeśvarī Tantreyoginīhṛdaya-mantrasamketakī."
321. *Vāmakeśvara-Tantra*			E 78/21	"Tripura-sundarī-sahasra-nāmastotra."
322. *Vāmakeśvara-Tantra*			E 91/29	"Tripura-sundarī-sahasra-nāma"
323. *Vāmakeśvara-Tantra*			E 153/23	"Mahātripurasundarī-pavitrā-rohaṇavidhi."
324. *Vāmakeśvara-Tantra*			E 168/8	"Saubhāgyakavaca."
325. *Vāmakeśvara-Tantra*			E 194/26	see Kubikāśatākṣarī."
326. *Vāmakeśvara-Tantra*			E 242/4	Tripurasundarīstotra
327. *Vāmakeśvara-Tantra*			E 330/38	"Tripurasundarī-homavidhi."
328. *Vāmakeśvara-Tantra*			E 600/9	"Tripurasundarī-mantrasahāsra-nāmastotra."
329. *Vāmakeśvara-Tantra*	New	24	E 1466/20	"Iti śrīvāmakeśvarīye mahātantre sarva-tantrottamottama \ yoginīhṛdayae mantra-saṃketonāmadvitīyaḥ paṭalaḥ."
330. *Vāmakeśvara-Tantra*	New	7	E 1751/13	only second and third chapters.
331. *Vāmakeśvara-Tantra*				G 15/8 "Tripurāpūjā."
332. *Vāmakeśvara-Tantra*			G 26/9	"Guruvaṣṭaka."
333. *Vāmakeśvara-Tantra*			G 34/3	Tripurasundarī-sahasra-nāma." Thyasaphu.[1]
334. *Vāmakeśvara-Tantra*			G 89/18	"Puṣpamāhātmya."
335. *Vāmakeśvara-Tantra*			G 179/9	"Mahā Tripurasundarī-cakrārcana."
336. *Vāmakeśvara-Tantra*			G 190/4	"Pratyaṅgirāvidhāna."

337. *Vāmakeśvara-Tantra*			H 83/4	"Jagadambādivya-nāma-sahasraka."
338. *Vāmakeśvara-Tantra*			H 228/21	"Mahā Tripurasundarī-pūjāvidhi."
339. *Vāmakeśvara-Tantra*			H229/4	"Tripurasundarī-mantra-nāma-sahasraka." Thyas.
340. *Vāmakeśvara-Tantra*	Skrt / New.		H 331/5	"Yantrapratiṣṭhāvidhi." See: Dinayajña-pratiṣṭāvidhi. Thyas
341. *Vāmakeśvara Tripura-sundarī Tantra*	New	38	H 345/17	"Vāmkeśvara Srī Tripurasundarī Tantram caturtham paṭalam pūrṇa." Starts from "Jayatinija..." like A 1291/25 and A 945/11.
342. *Vāmakeśvarasaṃhita*			H 180/12	"see Kubjika-sahasrākṣarī."
343. *Vāmakeśvarasaṃhita*	New	8	E 924/2	"iti Vāmakeśvara-saṃhitoktā kubjikā-sahashrākṣarī samāpta."
344. *Vāmakeśvarasaṃhita*			E 169/18	see "Siddhi-lakṣmi-sahasrākṣarī" and "Kubjikā-sahasrākṣarī."
345. *Vāmakeśvarīmata*	New	75	E 527/ 19	"Iti Śrī Vāmakeśvara Mahātantre bahū-rūpāṣṭaka prastāre Mahā Tripurasundarī kalpe vidhṛtau tripura homa vidhiḥ sādhano nāma pañcam patalaḥ."
346. *Vāmakeśvarī Tantra*	New	11a	E2791/13	"Iti śrī Vāmkeśvaramata Tantra Bahur-upāṣṭaka prastāre bīja tṛtīya sādhane caturthaḥ paṭalaḥ." N.S. 781. Appears to be unique commentary.
347. *Vāmakeśvarī Tantra*	New	2	E 2801/36	"Iti Vāmakeśvra-mata Tantra Mahā Tripurasundarī kalpa-bīja-traya sāra vidhiścatruthaḥ paṭalaḥ."
348. *Vāmakeśvarīmata*			E 159/30.	"Pujāpaddhati." Thyas.
349. *Vāmakeśvarīmata*			E 158/1	"Kubjikāsahasrākṣarī." See Dakṣiṇa-kālikā-sahasrākṣarī."
350. *Śrīvidyā Nitya-*				

pūjā-paddhati	Maith	18	M 94/11	M 1418. "Adau: Atha Śrī Vidyā Nitya Pūjāpaddhatiḥ. [fol 13b] Iti Śrī Mahā Tripurasundarī Nitya-pūjā paddhatiḥ sampūrṇaḥ. [fol 14b] Iti Brahma-viracitaṃ kalyāṇīstotraṃ sampūrṇaṃ. [fol 15b] Iti Kiṃkiṇīstotraṃ samāptam [fol 16a] Iti siddhayāmale śrī Tripurasundarīkavacaṃ samāptam. [fol 17a] Iti kulānanda-saṃhitāyāṃ śrī Mahā Tripurasundarī-ṣoḍaśi-kavacaṃ sampūrṇaṃ. [ante] Iti siddhayāmale śrī vidyā kavacaṃ." Janakpur: Śrīkānta Jhā. On Bhktūrjapatra paper.
351. *Śrīvidyāmantra-prakarana*	New	4	E 1751/12	E 33992. "Iti śrīvidyā mantra prakaraṇaṃ viparītakrameṇa kuṭalipi." Ktm: Dharma Ratna Vajracarya.
352. *Śrī Vidya Stavarāja*	Nag	9	E 1940/22	E 37018. "Iti śri Rudra Yāmale tantre Śrī Vidyā Stavarāja rakṣāstotraṃ sampūrṇaṃ." Kantipath; Śrī Jung Shaha.
353. *Śrī Vidyā Stavarāja-rakṣastotra*	Nag	39	E 1211/22	E 24335. Scribe: Kharidār Mānabahādura Rājabhaṇḍarī.Ktm: K. P. Ghimire.
354. *Kumārītantra*	Dev	15	E 22/8	
355. *Kumārītarpaṇātmaka*	Dev	3	E 50/7	"RudraYāmale uttara-khande mahā-tantrod-dīpane kuaryyāpa-caryyaviniyase siddha-mantra prakarane divya-bhāniraṇye bhomava-bhairavi-samavāde kūmārī tarpaṇātmakstotram."
356. *Kumārīdhyāna*	New.	16	E 2029/17	"Adau: Komārī dhyānaṃ. Asya rājyeprada-mahāmantasya

				prajāpati-ṛṣiḥ anuṣṭup-chandra 'śrīsiddhi-lakṣmī-devatā sarvārtha-siddhaye viniyogaḥ. Mahākālabali. Iti hetukādhi-sthāna-kṣatra-bali. Caṇḍa-yogeśvarī-mantra."
357. *Kumārīpūjaṇa-balidānavidhi*	Nag	27	E 2770/12	"Iti śrī vallabha bhaṭṭācārya viracityāyāṃ sudhā-taraṅgiṇyāṃ kumārīpūjana....nāma caturtha kallolaḥ samāptaḥ."
358. *Kumārīpūjanavidhi-Śaktipūjā vidhi*	Dev	6	H 382/27	"Iti kanyāpūjāvidhānāt."
359. *Kūmārīpūjā*	New	28	D 31/35	"Iti kumārī pūjā. Iti dharma (NS 1000) dhātu yogadhyāna ..."

NOTES TO PRIVATE MANUSCRIPTS

1 Newari rolled paper.

B. National Archives Bṛhat Sucip Manuscripts

Title	Script	Folio	Reel #	Colophon
1. Vāmakeśvara-Tantra	Dev	36	A 186/14	2-A70. Vol. 4.2 pp.135 ff. W/ *Tripurākalpatippani* of Kāśirām. w/ diagrams.
2.Vāmakeśvara-Tantra	Maith	39	B 28/4	1-1697 7/3. Only Mūla. 17th cent.
3. Vāmakeśvara-Tantra	New	32	B 28/14	3-361/vi. Mūla.
4. Vāmakeśvara-Tantra	New	14	A 188/4	4-22. Vo. 4.2 pp. 135 ff. 19th cent. Again, "Jayatinija" commentary.
5. Vāmakeśvara-Tantra	Dev	11	A 188/8	5-4885. 19th. w/ "Jayatinija."
6. Vāmakeśvara-Tantra	New	60	A 208/15	5-2606. Not Vāmakeśvara. [&] A 209/1. Appears to be Kālikā *mantra* collection from *Jayadratha-Yāmala.*
7. Vāmakeśvara-Tantra	Dev	21	A 186/15	2-170. Complete with Sampradaya-pīṭha pāduka + Laghu stava + Rudra-kavaca-stotra + 64 samaya.
8. Vāmakeśvara-Tantra	New	30	A 188/5	1-202. Mūla.
9. Vāmakeśvara-Tantra	Dev.	113	B 172/20	1-250. Not Vāmakeśvara-Tantra. 18th century. In Newārī script. Includes 'Dvāra-pūjā' & 'Gurulist' gives 'Mithunatarpaṇamala'. Folios 30-41 very important. Prayers to goddesses in Śrī Yantra. Pañcamī-stotra. Contains Śākta-pīṭha-pūjā and Mātṛkā Nyāsa. Dmg.
9. Vāmakeśvara-Tantra		34	B 28/2	1-10751. Palm. Śaiva-tantra 164. Opening *paddhati* from NS 209 (1089) and NṢ from NS 508 (1388).
10. Vāmakeśvara-Tantra	New	103	A 187/5	1-289. Śaivatantra 298.
11. Vāmakeśvara-Tantra	New	72	A 187/10	1-247. Śaivatantra 394.
12. Vāmakeśvara-Tantra	New	53	A 187/6	1-107. Vol. 4.2 pp. 136.

13. Vāmakeśvara-Tantra	Nag	80	A 43/4	1-1559. Palm. Śaivatantra 165. Kāśī Rām Tippaṇi. Homage to Tripurā Bhktairavī. No mūlā. N.S 474. "When Jayarāj was enthroned, to please Śaivācārya Mamata Narayana Kavi wrote this. In Nandi Nagari.
14. Vāmakeśvara-Tantra	Dev	89	A 187/12	5-4888. "ṭikā.". & A 188/1
15. *Vāmakeśvara-Tantra-ṭīkā*	New	49	A 186/13	5-4886. Śaivatantra 305. Yoginīhṛdaya.
16. Yoginīhṛdaya		19	B 281/10	1-1076. Palm. "Vāmakeśvara-Tantra antargatam."
17. *Tripurājayahomavidhi*		24	1331/36	1-1692. Palm. "Tāntrika-paddhati 34."
18. Vāmakeśvara-Tantra	Dev	46	A 188/11	3-91. Śaivatantra [1(?)] 300. Not NS but claims to be so. A later accretion.
19. *Vāmakeśvara-Tantra-Viśamapada-tippaṇī*		49	A 43/6	3-380. Palm. Śaivatantra 169. Tripurā-homaviddhi.
20. Yoginīhṛdaya		44	B28/11	5-818. Palm. "Vāmakeśvara-Tantra antargatam."
21. *Guruvaṣṭaka*	New	2	B 534/18	3-459. Tantra: Stotra 151.
22. *Gurustavarāja*	Dev	2	B 534/26	5-2580. Tantra: Stotra 149.
23. *Jagadambāsahasranāma*	New	13	B 701/27	1-1694. Tantra: Stotra 234. [alt.] "Jagadambā-divyanāma-sahasra."
24. *Jagadambāsahasranāma*	New	13	A 630/48	1-1394. Tantra Stotra 234.
25. *Jagadambāsahasranāma*	New	15+2	A 630/46	1-1394. Tantra Stotra 232.
26. *Jagadambāsahasranāma*	Dev	29	A 630/49	1-343. Tantra Stotra. 235; Col: "Śāke 1726, Sam. 1861." Different hands.
26. *Tripurasundarīkavaca*	New	6	B 701/33	1-186. Tantra Stotra 295.
66. Tripurasundarī-ṣaḍdaśa-sahasranāma-stotra	Dev	38	B 535/36	4-2203. Tantra Stotra 317.
28. *Tripurasundarī-divyaśata-nāmastava*	Dev	3	B 535/47 / B 536/7	4 -1073. Tantra Stotra 328.
29. *Tripurasundarī-sahasra-nāma*	New	26		4-481-2039. A 864/26 Tantra Stotra 318.
30. *Tripurasundarī-sahasra-nāma*	Dev	17	B 535/39	3-615. Tantra Stotra 328.

31. *Tripurasundarī-sahasra-nāma*	Dev	11 + 19	B 535/35	1-1587. 2 sep. mns: (a) "Divyaṃ varanaṭa-tantra: Dakṣiṇa-mūrtināmastotra" and (b) "Tripura... [incomplete]."
32. *Tripurasundarī-sahasra-nāma-stotra*	Dev	13	B 535/32	1-1397.
33. *Tripurasundarī-sahasra-nām*	Dev	13	B 535/34	1-1561. Tantra Stotra 31.
34. *Tripurasundarī-sahasra-nāma*	New	15	B 535/38	3-293. Tantra Stotra 319. "Stotrarāja."
35. *Tripurasundarī-divyaśata-nāma-stotra*	Dev	3	B 536/18	4-1864. Tantra Stotra. 339.
36. *Mahātripureśvarī-kavaca*	New	6	A 631/35	1-186. Tantra Stotra 295.
37. *Mahātripureśvarī-kavaca*	New	19	A 631/34	1-466. Tantra Stotra 294. "Samvat 798".
38. *Mahātripureśvarī-kavaca*	New	26	B 535/37	4-1181. Tantra Stotra 318. "Samvat 891"
39. *Vāmakeśvarīstuti*	Dev	2	B 390/14	5-6381. Dharma: Stotra 1201.
40. *Tripurabhairavī-pūjāvidhi*	New	39	A 864/27	3 /30.
41. *Tripurabhairavi-pūha-paddhati*	New	63	A 237/14	5—6139.
42. *Tripurabhairavī-stotra*	New	3	A 631/32	1969/1441.
43. *Tripurasundarīvyākhyā-Jñānadīpavimarśinī*		115	B 26/1(2)?	4-753. Palm leaf.
44. *Tripurasundarī-kavaca*		73	B 32/9	4-1633. Palm leaf
45. *Tripurasundarī-kavaca*		7	B 535/16	1*1696/1580. Thyas.
46. *Tripurasundarī-kavaca*	New	7	B 701/23	1*1696/1500. Thyas.
47. *Tripurasundarī-kavaca*	New	9	B 701/31	1*466.
48. *Tripurasundarī-kavaca*	Dev	5	B 535/20	4*194.
49. *Tripurasundarī-karmārcana-paddhati*	New	36	B 186/38	5-4992.
50. *Tripurasundarī-kramastava*	New	31	B 535/40	5-1366. Attributed to Śaṅkara.
51. *Tripurasundarī-guhya-kālīpūjā*	New	42	B 185/25.	1-1696/411.
52. *Tripurasundarī-caturaṅga-pārāpaṇa-krama*	Dev	18	B 185/21	5-6136.
53. *Tripurasundarī-tantra*	Dev		A 159/17	4-2588.
54. *Tripurasundarī-tantra-ṣoḍ-daśa-hṛdaya-stotra*	Dev	4	B 536/28	5-6387.
55. *Tripurasundarī-dīpa-yāgavidhi*	New	54	B 185/28.	1-1696/58.
56. *Tripurasundarī-dīpa-yāgavidhi*	New	41	B 185/33.	1-1696/907.
57. *Tripurasundarī-dīpa-yāgavidhi*	New	24	B 185/17	1-186.

58. *Tripurasundarī-dīpa-yāgavidhi*	New	56	B 185/32.	1-1696/347.
59. *Tripurasundarī-devī-vasanta-tilaka*	Dev	13	B 536/17	4-1490. Also: *Tripurasundarī-stotra*. By Śaṅkara.
60. *Tripurasundarī-navarātra-vhidhi*	New	96	A 237/10	1-770.
61. *Tripurasundarī-nityakarma-vidhi*	New	10	B 186/30	1-1491.
62. *Tripurasundarī-nityakarma-vidhi*	New	12	B 187/7	1-1696/1880.
63. *Tripurasundarī-nityakarma-vidhi*	New	12	B 185/24	1-1696/1743.
64. *Tripurasundarīnitya-pūjāvidhi*	Dev	36	B 186/29	1-1672.
65. *Tripurasundarīnitya-pūjāvidhi*	New	39	B 186/10	1-1619.
67. *Tripurasundarī-nityārcana-vidhi*	New	6	B 185/20	3-97.
68. *Tripurasundarī-nyāsa-vidhi*	New	40	B 185/29	3-45.
69. *Tripurasundarī-nyāsa-vidhi*	New	11	B 186/32	1-974.
70. *Tripurasundarī-nyāsa-vidhi*	New	8	B 185/15	1-1696/1249.
70. *Tripurasundarī-nyāsa*	New	29	B 184/33	5-6125.
71. *Tripurasundarī-nyāsa-vidhi*	Dev	7	B 186/20	1-1600.
72. *Tripurasundarī-paddhati*		28	B 32/11	Palm leaf.
73. *Tripurasundarīpūjā*	New	7	B 184/27	1-1696/1807.
74. *Tripurasundarī-pūjā*	New	6	B 184/32	1-1696/905.
75. *Tripurasundarī-pūjā*	New	8	A 237/19	1-1696/545.
76. *Tripurasundarī-pūjā*	New	48	B 185/8	1-1696/444.
77. *Tripurasundarī-pūjā*	New	69	A 237/12	1-1504.
78. *Tripurasundarī-pūjā*	New	61	A 237/13	1-59.
79. *Tripuropaniṣad*	New	58	A 89/20	5-4701.

C. National Archives 1984-1991Catalogue

	Title	Script	Folio	Reel #	Colophon
1.	Vāmakeśvara-Tantra	New	35	A 1307/8	Ms. no 1-1075. Col: "Iti Śrīmad Vāmakeśvare mahātantre sarva-tantrottamaottame-bahurūpāṣṭaka prastāre Śrī Tripurasundarī homa-vidhānaṃ pañcamaḥ paṭalaḥ parameśvara. Mahāmātya śrī jayaśiṅgharāmasya vijayina śreyosu samvat 509." Ktm: Rastriyabhilekhala. Incomplete VC: Appears to a Kumārī paddhati at start. In palm leaf. Invokes "bahu-rupaṣṭake." Scribed by Aditya Varma (*kṣaitriya*) in Vaśu-vyoma-śara or N.S. 508. Jaya [s]Tithi Malla. Pauṣa Kṛṣṇa.
2.	*Vāmakeśvara-Tantra-ṭīkā*	New.	6	A 1219/28	No. 182. MS. No. 1-247. Ktm: Rastriyabhi-lekhalaya. Incomplete Appears to be *Śarada-tilaka* or *Śrī Vidyārṇava.* 16th century.
3.	Vāmakeśvara-Tantra	Dev.	26	A 946/3	Tantra no. 74. Ms. No. 6-715. Col: "Iti Śrī Vidyā Keśvaramate sauatantrokta (sic) mevahurūpaṣṭaka prastāre Mahā Tripurasundarī kaple tripura homavidhi sa dhanonāma pañcamaḥ paṭalaḥ samāptaḥ. Śrī vāmakeśvarmataṃ saṃpunaṃ. (ii) Iti rudra kavacastotram samāptam. (iii) Iti catuḥ ṣaṣtisamaya pratipālanaṃ samāptam." VS 1919: Vikramāvde yute candre raṃdhraika

					mīlite. Māse cāṣāḍhak pakṣe ekādaśyaṃ bhṛgau dine."
4.	Vāmakeśvara-Tantra		31	A 1291/25	No. 1302. Mss # 5-4885. Col: "Iti Vāmakeśvara tantre bījatrayasādhanaṃ caturthaṃ paṭalaḥ. (ii) iti Vāmakeśvara-tantre Mahā Tripurasundaryā-japahoma-vidhāne Śrīṭikāsu pañcamaḥ patalaḥ iti Vāmakeśvara-t antra nityā ṣoḍaśakārṇavaṃ japaviḍhānaṃ pañcamaḥ paṭalaḥ." Complete VC: Begins: "Śrī Gaṇapāya namaḥ // Jayatinija-sudhāṃbhaḥ sambhavā vāgbhavaśrī rathasarasa samudyat kānta-tattvānubhāva tad anuparama-dhāma dhyāna-saṅlakṣa-mokṣarati[vi]-śaśiśikhir upatraipūrī-mantra-ṣaktiḥ." Owner: Krsna Śarma.
5.	Vāmakeśvara-tantra + *ṭīkā*.	New.	62	A 994/9	No. 168. Ms. # 4-945. "Iti Śrī Vāmakeśvarī-mate catuthaḥ (sic) paṭalaḥ. (ii) Iti Vāmakeśvarī-mahātantra mudrāpatala stṛtīyaḥ." Palm leaf. Very good Sanksrit. Inc. Mūla in Ranjani. Commentary in Bhktujimol.
6.	Vāmakeśvara-Tantra + *ṭīkā*.	Dev	33	A 9643/5	No. 3. Ms # 6-13. "Iti Śrī rudrayāmala mahātanttre vāmkeśvarī matam samāptam." Palm leaf. In Nandī Nagarī. 18th century.
7.	*Tripurasundarī-Pūja*	New	120	B 125/12	1-1696/418.
8.	*Tripurasundarī-Pūja*	New	39	B 185/3	1-1696/482.
9.	*Tripurasundarī-Pūja*	Dev	5	A 237/21	1-1696/628.
10.	*Tripurasundarī-Pūja*	New	6	A 237/23	1-1696/1349.
11.	*Tripurasundarī-Pūja*	New	74	B 124/40	1-1696/2279.
12.	*Tripurasundarī-Pūja*	Dev	14	B 124/40	1-1696/2279.
13.	*Tripurasundarī-Paddhati*	New	3	B 186/53	1-1034.
14.	*Tripurasundarī-Paddhati*		32	A 49/21	1-1261.
15.	*Tripurasundarī-Paddhati*		21	B 31/41	1-1584.
16.	*Tripurasundarī-Paddhati*	New	3	A 237/18	1-1696/1387.

17. *Tripurasundarī-Paddhati*	New	139	A 48/(?)	5-399. Palm.
18. *Tripurasundarī-Paddhati*	Dev	31	B 186/6	1-1539.
19. *Tripurasundarī-Paddhati*		148	A 48/20	3-360.
20. *Tripurasundarī-Paddhati*	Dev	43	A 237/6	1-1034.
21. *Tripurasundarī-Paddhati*	New	35 + 22	B 185/30	1-1696/428.
22. *Tripurasundarī-Mahāṭikā*	Dev	10	B 535/26	4044.
23. *Tripurasundarī-Yamaka*	Dev	10	B 535/27	4-297.
24. *Tripurasundarī-Rakṣa-mantra*	New	14	B 186/26.	1-1696/233.
25. *Tripurasundarī-Rahasya*	New	59	B 701/19	4-1177.
26. *Tripurasundarī-śatanāma*	Dev	6	B 535/29	1-1139.
27. *Tripurasundarī-ṣoḍaśa-nityākalā*	Dev	20	A 158/4	1-1027.
28. *Tripurasundarī-saṃkṣepa-pūjā*	New	14	B 184/37.	1-1696/1285.
29. *Tripurasundarī-sarvasva*	New	16	B 536/8	1-1411.
30. *Tripurasundarī-sahasra-nāma*	New	5	B 701/17	1-696.
31. *Tripurasundarī-sahasra-nāma*	New	5	B 535/30	1-696.
32. *Tripurasundarī-sahasra-nāma*	Dev	8	B 535/33	1-1560.
33. *Tripurasundarī-stava*		13	B 536/4	1-1696/787.
34. *Tripurasundarī-stava*	Dev	2	B 535/46	3-78.
35. *Tripurasundarī-stava*	Dev	15	B 536/2	1-1390.
36. *Tripurasundarī-stava*	New	10	B 536/5	1-1696/822.
37. *Tripurasundarī-stava*	Dev	6	B 536/12	5-6369.
38. *Tripurasundarī-stava*	New	35	B 393/76	1-1696/397.
39. *Tripurasundarī-stava*	New	29	B 383/50	1-1696/790.
40. *Tripurasundarī-stotra*	Dev	12	B 536/10	1-1392.
41. *Tripurasundarī-stotra*	New	14	B 536/20	1696/381.
42. *Tripurasundarī-sotra*	Dev	24	B 536/22	4-2584.
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44. *Tripurasundarī-vyākhya*	Dev	11	B 536/24	5-5041.
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46. *Tripurasundarī-vyākhya*	Dev	16	B 536/15	3-195.
47. *Tripurasundarī-vyākhya*	New	3	B 701/36	1-1696-1441.
48. *Tripurasundarī-vyākhya*	New	10	B 536/23	1696/1779.
49. *Tripurasundarī-vyākhya*	New	4	B 536/25	4-1817.
50. *Tripurasundarī-Upaniṣad*	New	3	B 66/25	5-4367.
51. *Tripurasundarī-Ayutakṣarī*	New	35	B 185/13	2-247.
52. *Tripurasundarī-Upaniṣad*	New	6	A 89/21	5-7628
53. *Tripurasundarī-urdhva-āmnāya-sāmānyārcana*	Dev	56	B 186/8	5-6130.
54. *Tripurasundarī-dīpa-yāgavidhi*	New	50	B 184/39.	1-1696/769.
55. *Tripurāgaṇeśamātṛkādi-nyāsa-vidhi*	New	10	B 184/38	1-1696/2111
56. *Tripurā-japavidhi*	Dev	2	B 184/28	1-1538

57. *Tripurā- nyāsa*	New	7	B 184/31	1-1696/538
58. *Tripurā-adhivāsavidhi*	New	56	B 186/18	2-122. Palm.
59. *Tripurā-paddhati*		19	B 32/20	1-179. Palm.
60. *Tripurā-paddhati*	Dev	9	A 237/20	5-6129.
61. *Tripurā-pavitrārohaṇavidhi*		9	B 185/22	1-1696/2055.
62. *Tripurā-pūjāvidhi*	New	42	B 186/1	5-6142.
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65. *Tripurā-valividhi*	New	19	B 185/16	1-662.
66. *Tripurā-bālāpūjāvidhi*	Dev	2	B 186/9	3-37.
67. *Tripurāmnāyapañcamī-devārcanavidhi*	New	11	B 185/19	1-1600.
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69. *Tripurāyamaka*	New	2	B 535/28	1-1644.
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71. *Tripurāviṣayakatantra*		46	A 41/10	1-1584.
72. *Tripurāsandhyā*	Dev	10	A 237/17	1-1349.
73. *Tripurā-saparyā*	Dev	55	B 536/34	5-6700.
74. *Tripurā-mahopaniṣad-bhāṣya*	New	58	A 897/16	4701.
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76. *Tripurā-kavaca*	New	1	A 984/5	5-6380.
77. *Tripurā-kavaca*	New	24	A 979/38	5-7344.
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79. *Tripurasundarī-Kubjikā-stotra*	New	38	A 978/11	4-431.
80. *Tripurasundarī-krama-pañcamī-stavarāja*	New	21	A 1306/22	459.
81. *Tripurasundarī-kramastava*	New	11	A 1291/8	5-6366.
82. *Tripurasundarī-kramastava*	Maith	18	A 998/14	1-1633.
83. Tripurasundar*ī-kṣamāpana-stuti*	New	2	A 959/22	395.
84. Tripurasundar*ī-cakrārcana-vidhi*	New	68	A 1559/30	1-1696/770.
85. *Tripurasundarī-jñānadīpa-vimarśinī*	New	9	A 992115	1-1559.
86. *Tripurasundarī-trailokya-mohana-stava*	New	15	A 959/38	6-250.
87. *Tripurasundarī-trailokya-mohana-stava*	Dev	19	A 1302/6	5-5048.
88. *Tripurasundarī-trailokya-mohana-kavaca*	New	9	A 959/6	6-301.
89. *Tripurasundarī-trailokya-mohana-kavaca*	New	9	A 988/8	1-1229.
90. *Tripurasundarī-dīpayāga-vidhi*	New	26	A 1230/28	1-1696/954.
91. *Tripurasundarī-hṛdaya-stotra*	Dev	21	A 959/7	6-150.

92. *Tripurasundarī-sahasranāma*	Dev	21	A 959/13	6-133.
93. *Tripurasundarī-devyā-ṣoḍaśo-pañcāvastava*	Dev	5	A 959/32	6-295.
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97. *Tripurasundarī-nityārcana*	Dev	6	A 949/2	6-29.
98. *Tripurasundarī-nityārcana*	Dev	19	A 94913	6-39.
99. *Tripurasundarī-nyāsavidhi*	Dev	20	A 1245/11	1-1696/820.
100. *Tripurasundarī-pañcanī-stava-rāja*	*New*	*4*	*A 980/57*	*1-1696/1413.*
101. *Tripurasundarī-paddhati*	New	10	A 1222/3	3-608/7.
102. *Tripurasundarī-paddhati*	Dev	38	A 948//24	6-268.
103. *Tripurasundarī-paddhati*	New	78	A 948/23	6-241.
104. *Tripurasundarī-parā-prāsāda-vidhi*	New	12	A 959/8	6-156.
105. *Tripurasundarī-puṣpañjali*				
106. *Tripurasundarī-pūjā*	New	19	A 1227/20	5-5025.
107. *Tripurasundarī-pūjā*	New	21	A 948/22	6-110.
108. *Tripurasundarī-paddhati*	New	31	A 949/4	6-1286.
109. *Tripurasundarī-paddhati*	New	27	A 1230/35	1-1696/31.
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111. *Tripurasundarī-pūjāvidhi*	New	12	A 1242/24	1-1696/1382.
112. *Tripurasundarī-pūjāvidhi*	New	4	A 1230/32	1-1696/1307.
113. *Tripurasundarī-pūjāvidhi*	New	29	A 1230/33	2-254.
114. *Tripurasundarī-pūjāvidhi*	Dev	2	A 1230/34	3-483.
115. *Tripurasundarī-pūjāvidhi*	New	18	A 1230/37	1-1696/1498.
116. *Tripurasundarī-pūjāvidhi*	New	8	A 1230/40	1-1696/204.
117. *Tripurasundarī-stotra*	Dev	5	A 982/16	5-2149. From *Viśvasāroddhārā.*

APPENDIX C

INSCRIPTIONS

from Bhaktapur Tripurasundarī Vidyā-Pīṭha and Dolakha's Devīkoṭṭa

A. The Bhaktapur Tripurasundarī Mandir

I. From Eastern bell of Bhaktapur Vidyāpīṭha:

a. Śrī Tripurasundarīdevī samvat 1015 miti pauṣa sudī 8. Thva śunhuyā dinasa Tulācheñ ṭola vidyāpīṭhayā bubā Indranārāṃ Karmācārya svarga prāpti juyā vāṃ bale saṃkalpa yāñā ṭha (tha) ka (ku) gu thvahe sāla miti śrāvaṇa vadi 6.

"Śrī Tripurasundarīdevī. Dated NS 1015 (1894 AD), the 8th day of the bright half of the lunar month Pauṣa. On this day, a saṃkalpa [to offer a bell] was made by [father] Bābu Indranārā(yaṇa) Karmācārya while dyiing, who lived at Vidyāpīṭha of Tulāchẽ ṭol. On the 6th day of the dark half of the lunar month of Śrāvaṇa in the same year . . . ."

b. Thva śunhuyādinaso māma ṭhakuṃ dhana svarga prāpti jugu dina thava māma babuyā nāmanaṃ svaputra Āsānanda Karmācāryana samvat 1017 miti pauṣa sudi 8 roja 2 thva ṣunhuvyādin saprtīyāṇāva ghaṃṭha dva 1 tayā julo subham.

"mother Dhana Thakū died. On the 8th day of the bright half of the lunar month of Pauṣa of NS 1017 (1896 AD), Monday, their son Āśānanda Karmācārya offered this belll [to the goddess] on the name of his deceased parents. May all be well."

II. From Western bell of Bhaktapur Vidyāpīṭha

a. Top line:

Oṃ namaste Tripuradevi namaste bhaktavatsar[l]e ||
Namase kuladevī tvaṃ cakreśvarī namostute || 1 ||
Yāte na[e]pāli[a]t[k]e varṣe grahendu vīla[1]suryake[2] |
Śrāvaṇau śuklamastamyāṃ visākhā vajrayogake || 2 ||
Yathākarṇa muharta ca dvijarājākhyavāsare[3] |
Kīṭagate ca Śrī Suryo.

"Om, salutation to the goddess of the three cities, always pleasing her devotees. I bow to you, the goddess of the *kula*, Misstress of Cakra. When the Nepal year 1019 passed, in Śravana, on the 8th day of the bright half, on Vīśākhā and Vajrayoga [period of constellation] on Monday, according to Karṇa and Muharta, while Surya is in Cancer."

b. 2nd line:

Tule candra gate dine || 3 || Upamanyu gotre sa bhuta vidyā-pīṭ(th)e nivāsakau || Karmacāryya Mānavīra patni Lāni thakuṃsya ca || 4 || Īśvarī loka prāptyartha mātṛ pitṛ dvayasya ca || Tatputra Kāji Jeṣthena kaniṣṭha sukhusaṃjñaka || 5 || Putra pautra prapautrādinparvāra samavita

"And when the moon is in Scorpio, born in the Upamanyu lineage, and living in the Bhaktapur Vidyāpīṭha"

c. 3rd line

dvitiya satsare śrāddhe pitṛ mokṣārtha hetuka || 6 || Ghaṇṭā kāṃśamayi raṃmya śilāstabha samanvita || 7 || Śrīmat Tripurasundaryyai ghaṇṭa caiva niveditana || 8 || Atha nepāla-bhāṣā || Saṃ 1019 mīti śrāvaṇa śukla astami somavāra yādina sa. Śrī 3 Tripurasundarī.

"Now in Newari language. On the 8th day of the bright half of half of the lunar month of Śrāvaṇa in NS 1019 (1898 AD) the bell was offered to the thrice venerable Tripurasundari . . ."

d. 4th line

prītina vidyāpīṭhayā karmācāryye Mānavīrababu māma Ilāni thakuṃ Śrī Iśvaralokavāsa kāmanā na kā ye jeṣṭha [kārma bhalicā (?)] puttali kaniṣṭha kāya suṣu thva panisena tho gāṃ na dutā śubham || 9 ||

"on the name of [Lt.] Father Mānvīra Karmācārya of Vidyāpiṭha and mother Lāni Thakū wishing that they may get Īśvaralokavāsa (heaven) by the eldest son Kāji and the youner son Sakhu."

III. Tripurasundari Pati

Śrī Tripurasuṃdarī, Śrī Lakśminārāyaṇa

i. Adya sveta varāhakapletyādi || Aupamanyu gatrao bhakta vīra patni cidhithakuṃ divaṃga—

ii. Ta putri Harithakuṃnāmnā ihatra suṣaparatra mokṣa kāmanaya - - supriate -- murti sahita prapā(ṇā)sālā.

iii. Ja dola vāgdola kola patāhi nāma kṣetra ca samarptaṃ || Nepāla bhāṣā Bhktaktapura Tulāchem ṭola sukhu dhokā yā bha-

iv. kta vira strī cidhi thakuṃ Harithakuṃ sahitanaṃ - - - prītina -- murti sahitana dharmmasālā jadola bu

v. dova 1 | Vāgdola ro || Kola patāhī roo prati dutā julo thvate buyā valusāna vālli kā yā.

vi. Va - - yāt nitya pūjā yākamha brāhmana yāta phuṃ 12 jākī bijāva pujā yātake bākī.

vii. Bālīna varṣaptai phale hoṅāva busādhana yaye -- sake paṃcopacāra pujā yāṅavaṣeṣa.
viii. bāki hapāpā avāpatra sa coṅa puṃbhajanayāpaṃcana bhojanayāṅāva phale lhone yāta.
ix. Jagerā tayā| Ta yara pālapāla cale yāye māla co 'syeṃ tako mayāstasa — — yā
x. Kudṛṣṭi lāy || Saṃvat 1030 vaisāṣa vadi 7 roja 1 subhaṃ vi. 1967.
xi. Lakśmīnarāṃ lakṣmī thaku dhamanī manithau
xii. Bhktaktavīra cidhithakuṃ Harithaku

"Bhakta Vīra and his wives Cidhi Thakū and Hari Thakū of Sukuk(l) Ḍhokā, Tulāchem ṭol, Bhktaktapur offered the inn with an icon of Lakṣminārāyaṇa and 1 1|4 ropani land of Jaḍol and a half *ropani* land of Vāgḍol to venerable Tripurasundari. [The income from] this much land should be spent accordingly: 12 *pathi* of rice paddy to the Brahman who does daily *pūjā* [and] annual *pūjā* (*busādhana*) with fire sacrifice and *pañcopacāra-pūjā*. The remaining should be deposited for repair-work on the inn and feast for the members of the bhajan [group]. If it is not done [accordingly] Tripurasundari may disfavor [us]. Dated NS 1030 (1909 AD), on the 7th day of the the dark half of the lunar month of Vaiśāṣa, Sunday VS 1967."

B. The Devīkoṭṭa *Deocheṃ* at Dolakha

I. Śīlapatra:

1) Svasti śrī smvat 1942 sālma
2) Sadalṛ 11 roj
3) Mā 39 _ _ Dhān mu
4) ri a5 samvata rā
5) nivana nayañ
6) Sanile rāṣya
7) Ko ho śubham.

"On the 11th day of Sadalṛ (Śrāvaṇa [?]) in VS 1942 (1885 AD), Nayañ Siṃha has kept [the land of] Rānivan which yields 5 muris [300 kg.] of rice."

II. 2nd Bell:

Saṃmota 1942 sāla miti caitra badi 9 roja 6 mā śrī śrī tripurāsundarī...

"To the twice venerable Tripurasundarī, on the 9th day of the dark half of the lunar month of Caitra in VS 1942 (1885 AD). . . ."

III. 3rd Bell:

Dolakā śrī mahātripurasundarī priti gari śrī karnel vedabahadura katri

le carāeko 2060.

"Colonel Bed Bahādur offered [this bell] to venerable Mahātripurasundarī of Dolkhā in 2060 VS."

IV. Bell Inscription outside Agañ koṭhā:

samvata 999 caita badi 13 dhauṣara thāna tvālamā vaṣat nālāna na kata narasiṅa ka valasiṃ..... //

"On the 13th day of the dark half of the lunar month of Caitra in NS (1878 AD), Narasiṃha Kavala Siṃha [offered this bell]."

V. Jar Inscription:

śrī tripurasundarī priti ṣāṭabha (mādhava ?) nārayaṇa cadhāyāko 1997 sāla.

"Mādhava Nārāyaṇa offered [this jar] to venerable Tripurasundarī in 7 VS (1876 AD)."

VI. Stone Inscription at Entrance Way to Devīkoṭ:

1) Svāsti śrī samvata 993 sāla miti
2) jyeṣṭhabadi 9 roja 5 sa śrī Tripurasu
3) darimaī yyathānasa guru koṭayā
4) rāni candanayā tha vasnta (?) miyya
5) nāmana la girdada yakā ju
6) la śubham //

"On the 5th day of the dark half of the lunar month of Jeṣṭha, NS 993 (1872 AD), Thursday. A stone fence [wall] is offered to venerable mother in the name of queen Candana of Gurukoṭa [?]. May all be well."

VII. Śīlapatra 1939:

1) Śrī 3 Tripurasundarī devi
2) Svasti śrī samvata 1939 sāla _ Tri diva jeṣṭha ṣudi
3) 15 roj 4 tadine ___ dolkhā (dolṣā) mā basnyā _ _ de
4) vi Guṭhi rākheko.

"A *guṭhī* established by _____, who lives in Dolkha, to thrice venerable goddess Tripurasundarī on the 15th day of the bright half of the lunar month of Jeṣṭha in VS 1939 (1882 AD) Wednesday."

VIII. Silver Waterpot:

Śrī 3 tripurasundarī devī mā pṛtī palāṃcotholā basne dīthā janak vahadura māskele cadhāyako pañcapatra ācamanī smetko caṃdī tolā 32 kampanī tala smvata 976 sāla aśvin sudī 17 gate roja 6 śubham //

"Diṭṭhā [an officer] Janak Bahādur Māske who lives in Palāṃchok has offered a silver water pot (*pañcapātra*) with an *acamani* [spoon] of

32 *tolā* [about 360 grams] on the the 17th of Āśvin, NS 976 (1882 AD), Friday.

NOTES TO APPENDIX C

1 Means void, hence 0.

2 Sun or 1.

3 Monday

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